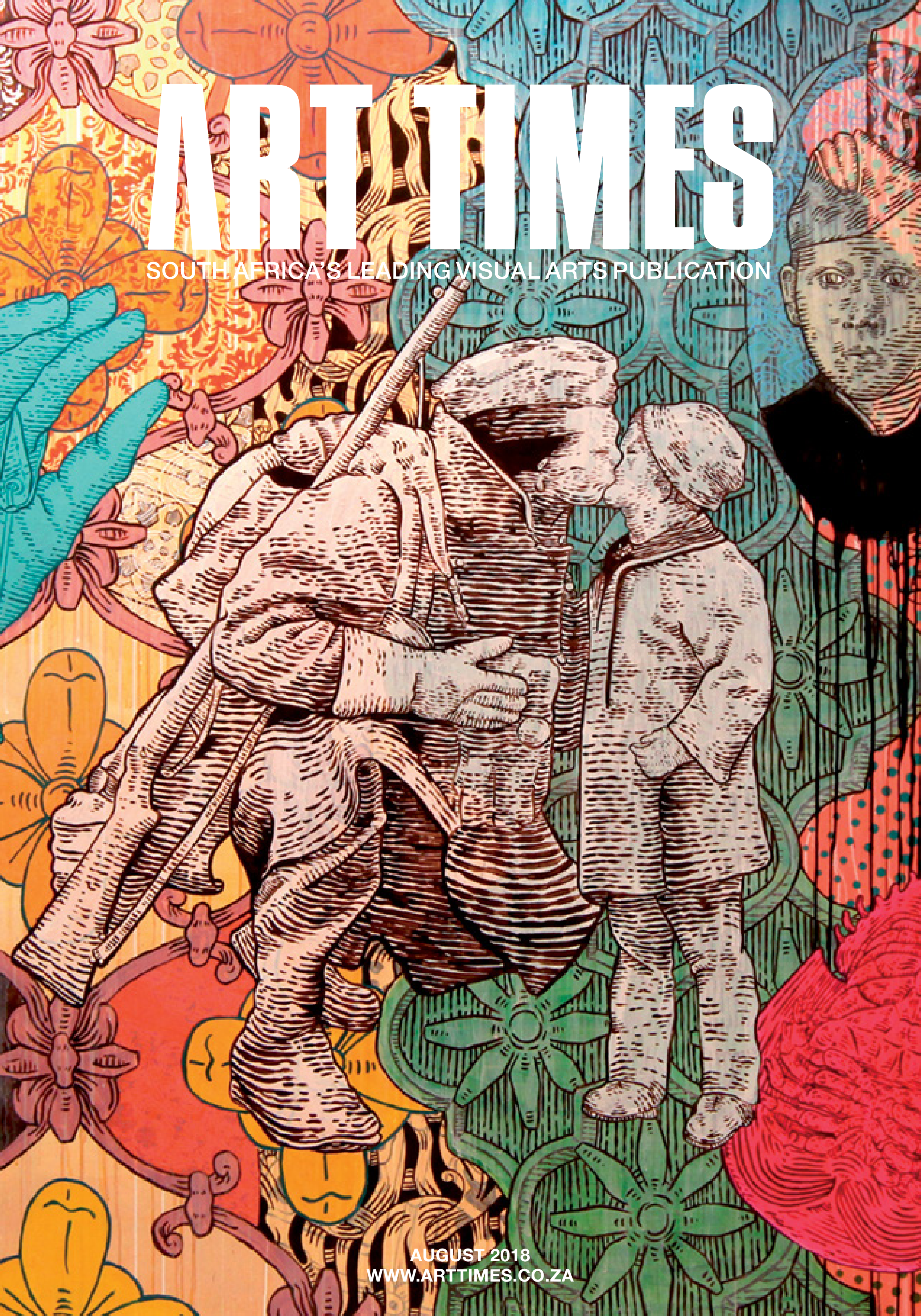
ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION



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Peter Clarke, *Dinge kannie so aangaan nie* (detail), 1976, gouache on paper, R500 000 - 800 000

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Featured Artist 2018

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Mary Sibande | I Have Not, I Have - 2009 | Kilbourn Collection

PROGRAMME 1 - 31 AUGUST 2018

WED 01	18h30	Opening Gala Dinner	R 1000 p/person
THU 02	10h00 - 15h00 17h30 - 20h00	Exhibition open for public viewing Strauss & Co Masterclass: *Life Forces: The Still Lifes of Irma Stern* Conducted by Wilhelm van Rensburg, Senior Art Specialist, Strauss & Co	Entrance fees apply* R 100 p/person
FRI 03	10h00 - 15h00 10h00 - 16h00	Exhibition open for public viewing Strauss & Co Art Valuations	Entrance fees apply* R 20 p/item
SAT 04	09h00 - 11h00 11h00 - 12h00	Strauss & Co Art Valuations Strauss & Co Masterclass: Colour, Materiality and Process in my work as a painter by Penny Siopis, Artist	R 20 p/item R 100 p/person
SUN 05	11h30 - 13h15 13h15 - 15h00	Classical Music Concert performed by Liza & Gerhard Joubert Exhibition open for viewing	R 150 p/person Entrance fees apply*
MON 06	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
TUE 07	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
WED 08	10h00 - 15h00	Closed	
THU 09	10h00 - 15h00	Women's Day Festival: Art Journalist, Amanda Botha in conversation with Heart Surgeon, Dr Susan Vosloo Lunch & musical performances by Luna Paige and Simangele Mashazi	R 500 p/person
FRI 10	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
SAT 11	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
SUN 12		Closed	
MON 13		Closed	
TUE 14		Closed	
WED 15	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
THU 16	10h00 - 15h00 18h00 - 21h00	Exhibition open for public viewing Cocktail & Walkabout	Entrance fees apply* R 250 p/person
FRI 17	10h00 - 15h00 18h00 - 21h00	Exhibition open for public viewing Gallerist Cocktail - By invitation only	Entrance fees apply*
SAT 18	10h00 - 15h00 09h30 - 12h30	Exhibition open for public viewing Strauss & Co Masterclass: A short course on Art Appreciation: Introduction to Art Evaluation for Beginners Presented by Amanda Botha, Art Journalist, and Lizelle Kilbourn, Collector	Entrance fees apply* R 150 p/person
SUN 19		Closed	
MON 20	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
TUE 21	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
WED 22	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
THU 23	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
FRI 24	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
SAT 25		Closed	
SUN 26		Closed	
MON 27	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
TUE 28	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
WED 29	10h00 - 15h00 17h30 - 20h00	Exhibition open for public viewing Strauss & Co Masterclass: Auction mechanics: Behind the scenes at Strauss & Co by Bina Genovese and Vanessa Phillips, Joint Managing Directors	Entrance fees apply* R 100 p/person
THU 30	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*
FRI 31	10h00 - 15h00	Exhibition open for public viewing	Entrance fees apply*

Proceeds in aid of the restoration and conservation of Welgemeend and the Boerneef Art Collection

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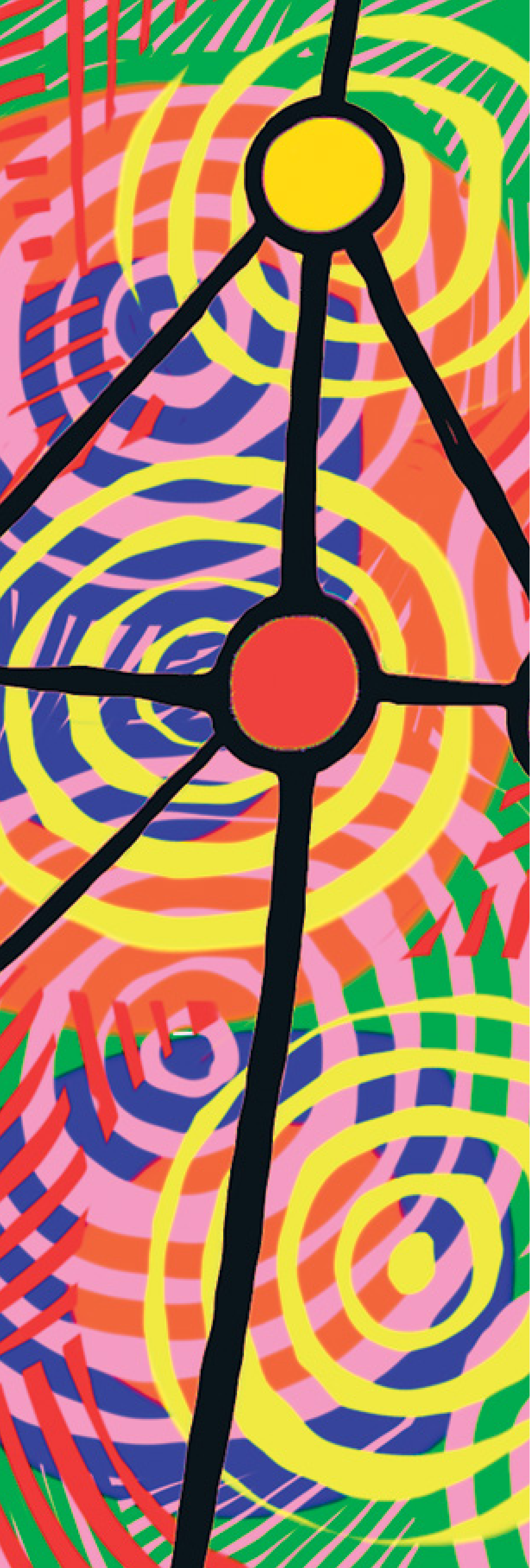


CONTENTS

Art Times August Edition 2018

12 COUNT DOWN TO FNB JHB ART FAIR BEGINS... Artist of the Fair 2018

16 SA ARTIST ABROAD
Peter Mammes mural in Egypt

18 ICA PERFOMANCE ARTS FESTIVAL

26 ABSA ARTIST FEATURE
Onyis Martin

30 TAY DALL ARTIST FEATURE
Walker Bay Modern, Hermanus

34 IN CONVERSATION
Nicolaas Maritz

42 UWE PFAFF FEATURE
Lizamore & Associates

46 GEORGIA LANE *IN THIS TIME*
Solo Show Eclectica Contemporary

50 OBITUARY: A Tribute to David Goldblatt

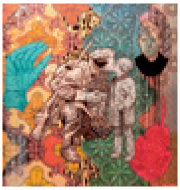
56 FNB JHB ART FAIR DIRECTOR
Mandla Sibeko

66 IN CONVERSATION WITH IMRE LAMPRECHT
Old Johannesburg Warehouse

76 ART TMEW NEW BLOOD
Schools Young Artist Showcase

90 ARTGO CALENDAR & LISTINGS

116 A GOOD READ



AUGUST COVER ARTWORK

Peter Mammes
Harmony Of Military Colour
In The Time Of Peace
Acrylic Paint on Board
188cm x 184cm
2017

Left: Nicolaas Maritz
Kalahari Rain Pod
Giiclee print
2018

ART TIMES
SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

Our August issue of the Art Times is always a thrilling one. In terms of recovering from an amazing July Edition, the Turbine Art Fair and gearing up to the September Joburg Art Fair Edition, it proves that working at The Art Times is an inspired engulfment of art engagement and speed.

Firstly I would like to thank everyone who complimented us on our new look Art Times stand at the Turbine. We enjoyed saying hi to you and it's always a pleasure catching up with news and discussing who's who and what's coming up in the art world. The Fair itself, I felt, came of an age where crispy, bold corporate branding pulls everything together into a readable experience or product. The RMB branding department really appeared to put everything into a snappy, well designed Fair with lots of space to wander and find new and exciting art. This month's Art Times is a colourful one, mixed with more articles than usual, to answer to the needs of our very diverse readers.

It's with great sadness that we learned about David Goldblatt's passing, an extraordinary humble and kind man whose photographs portrayed real empathy and human compassion during the dark days of Apartheid. Our chosen obituary makes for incredible reading and human insight into Goldblatt's humble manner in approaching his subjects.

Moving on, we have kept with younger artists doing amazing things both in SA and abroad, something that we would like to see more of. We also cover the colourful Art Auction highlights that is for us a wonderful barometer of the strong demand for SA art here and abroad. Auction houses are flying with not just holding 4-6 auctions a year, but have expanded in terms of availability and frequency, much like how MTV broke through to the world in the 80s. Nowadays it's impossible to think of music videos and entertainment without MTV. Similarly the same goes with the local Art Auction houses offline live auctions and online timed auctions.

Lastly, I would like you to enjoy our NewBlood feature, despite the School Holidays, learners from all over SA have submitted incredible artworks. Much of these works could easily be included on our art fairs. They are powerful testimonials of young passionate artists who see and deal with issues of their generation and through their art, seem to be making their way through this fast moving, complex and media hyped world.

I always look forward to your thoughts and responses to our magazine. Enjoy!

Gabriel Clark-Brown

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Featured Artist

BILLIE ZANGEWA

Selected as 2018's FNB Joburgartfair Featured Artist, 6 – 9 Sept 2018

Photos: Courtesy of the artist and Blank Projects
fnbjoburgartfair.co.za

Malawian-born Billie Zangewa has been announced as the Featured Artist for the 2018 edition of the FNB JoburgArtFair.

"After many years of celebrating great artists who reside elsewhere in the world as featured artists, the FNB JoburgArtFair team felt it was time to focus on an artist who lives and works in Johannesburg and expresses lives lived here. Billie Zangewa's quiet work has been included in many prestigious collections and exhibition worldwide, and we are excited to, this year, present a large scale work to our FNB JoburgArtFair audience," comments Mandla Sibeko, Fair Director.

Zangewa – who lives and works in Johannesburg – primarily uses raw silk offcuts to create intricate hand-stitched collages in a flat, colourful style.

Her figurative compositions, depicting a woman going about her every day domestic life, explore how women are so often disadvantaged by multiple sources of oppression: race, class, gender identity. She sensitively illustrates this intersectional identity in a contemporary context and challenges the historical stereotyping, objectification and exploitation of the black female body.

Her narratives are concerned with experience – both personal and universal. Almost always the protagonist in her works, the artist becomes a heroine whose daily life is revealed through the scenes she illustrates. Rather than making grand gestures or overt political statements, they focus on mundane domestic preoccupations, exploring universal themes that connect women to each other.

Over the past year, when much of the world's discourse has centred on gender inequality and violation of women's rights, Zangewa's work represents the historical narrative of women and the implications of inhabiting a female form - the struggles and strengths as well as the perseverance, triumphs, potency and majesty.

Date Night (2017) Silk tapestry, 101cm x 110.5cm
Courtesy of the artist and Blank Projects

"Zangewa's vision of Johannesburg exceeds the steel, glass and concrete infrastructure that constitute this hurried, agitated metropolis", comments Sean O'Toole, respected art critic and writer. "What is most striking about her mature work is Zangewa's consistent focus on the social rituals and verdant abundance obscured by her hometown's suburban walls."

Born in 1973 in Blantyre, Zangewa has exhibited extensively at institutions both locally and internationally, including at the MASS MoCA (2017), Stedelijk Museum (2017), Studio Museum Harlem (2016), Iziko South African National Gallery (2016), Johannesburg Art Gallery (2016), Guggenheim Bilbao (2015), WIELS (2015), La Maison Rouge (2013) and the Menil Collection (2012). Her work is represented in several notable private and public collections, including the Tate Modern, Stedelijk Museum and the Smithsonian National Museum of African Art collections.

"I'm thrilled to be selected as this year's featured artist for the FNB JoburgArtFair," Zangewa says. "It is a great honour and I'm proud to be in the company of the other artists chosen before me. Sincere thanks to FNB, Artlogic and my gallery, blank projects, for their support."

Venue: Sandton Convention Centre, Exhibition Hall 1, 161 Maude Street, Sandton

Following Page: *Vision of Love*, 98cm x 135cm, (2018), Courtesy of the artist and Blank Projects

WALKER BAY
MODERN ART

JOHAN VAN VUUREN

View Renowned Artist,
Johan Van Vuuren's new body of work
at Walker Bay Modern Art Gallery

info@walkerbayartgallery.co.za www.walkerbayartgallery.co.za / 028-3122928

NEXT STOP, CAIRO!

Peter Mammes shares his recent expience in Cairo, Egypt - creating a mural that trancends language and culture.

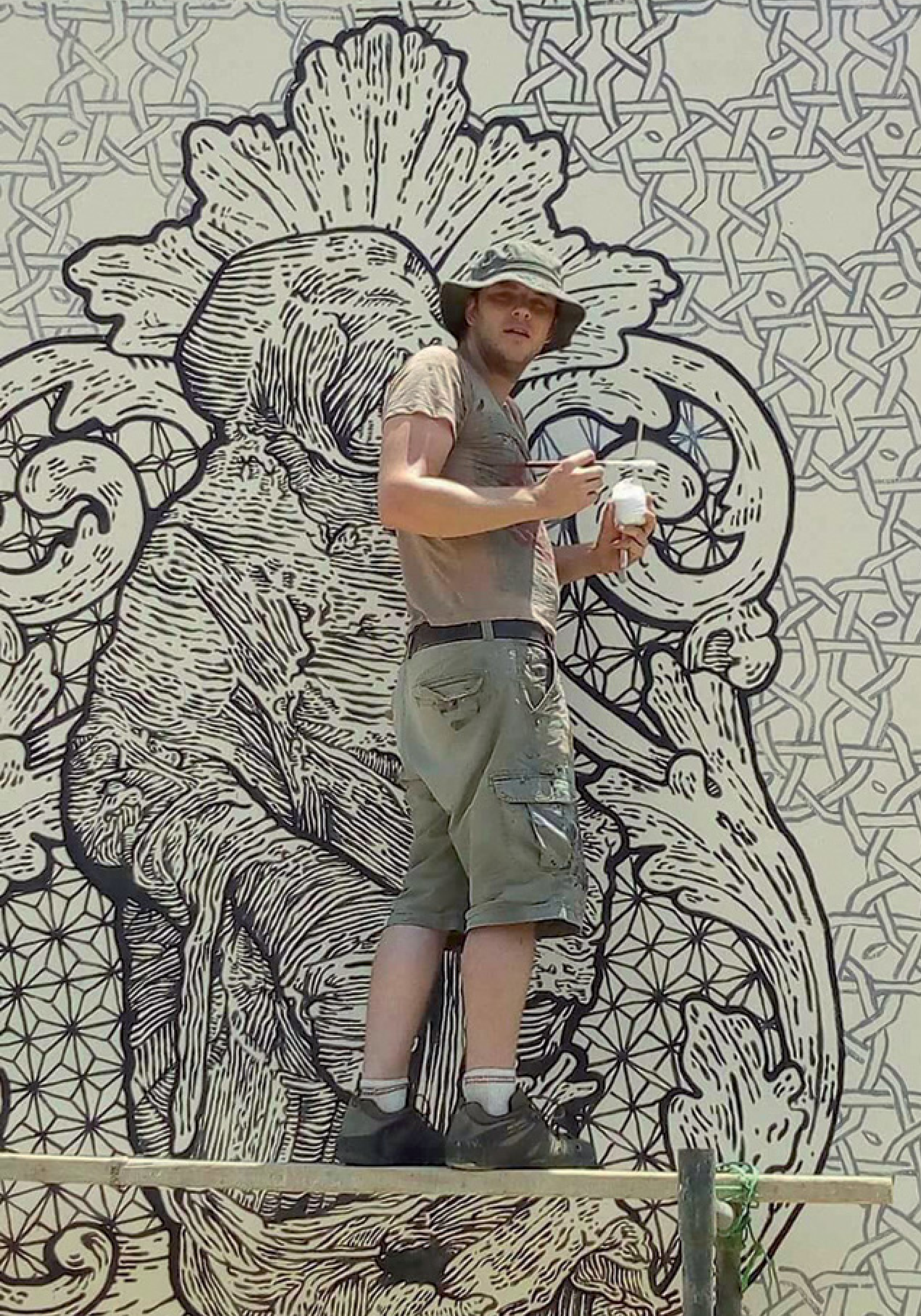
The idea behind the mural came from my time here in Egypt. The mural depicts a Baboon Mummy, the baboon mummy that I used as reference comes from the Cairo Museum.

I started learning to read hieroglyphics in the first months here, and what struck me was the absolute power of symbols, the multi layered and rich complexity a symbol can express as opposed to the narrow definition of a written word. That got me thinking, I wanted to create a kind of hieroglyph, a picture that stands as a symbol for another concept. The baboon mummy in my way of thinking represents bureaucracy or an old way of thinking. Egypt is a very bureaucratic place, and this in a way was a critique of that.

Making public art in Egypt is unbelievably difficult and you can easily get arrested, that is also why it is important to work in a symbolic manner.

The mural also has other elements, behind the baboon mummy is a motif I found in the coptic christian area, it is a more modern European design and behind that is an arabesque pattern. The motif and the pattern together with the mummy is a comment on the multicultural aspect of Egypt and the world, because all of our western and eastern culture is derived from the ancient Egyptians. The picture shows a clash of civilizations and ways of thinking.

I had a very hard time getting a wall to paint it on, I got help from Darb1718, a cultural arts centre in Cairo who gave me a very large wall at first but we had to move it because the government would not allow someone to paint on the big wall. Art is seen as very threatening and dangerous to the government here, and perhaps this fear will come to South Africa too. I was forced to find other ways to express my ideas, and I think that by working symbolically is an answer to the censorship. patterndiscord.com instagram.com/petermammes



THE INSTITUTE FOR CREATIVE ARTS

launches Africa's eminent performance art platform,
the International LIVE ART Festival - 1 to 16 September.

The Institute for Creative Arts (ICA) launches Africa's eminent performance art platform, the International LIVE ART Festival this spring from 1 to 16 September. Returning to Cape Town for its fourth anniversary, the ICA Live Art Festival 2018 showcases a gathering of some of the most influential visual and performance artists from South Africa as well as from around the world. Creating spaces for new transgressive work in a non-commercial environment, these innovative works will also be free of charge to all.

The programme delivers a rare selection of cutting edge works presented together in one programme navigating the various publics to the corners of their comfort zones, offering audiences an immersive experience to connect with relevant issues confronting society.

The free and public nature of the ICA Live Art Festival is vested in a commitment to the value of contemporary live art as a means of facilitating encounters that encourage people to think and feel about a range of important issues in new and different ways.

Previous Page and above: Sikhumbuzo Makandula in *Mzilikazi*. Makandula will present *Ingoma ka Tiyo Soga* at ICA LIVE ART Festival 2018 photo by Ashley Walters, Courtesy of Institute for Creative Arts.
Right: Albert Khoza performing at ICA LIVE ART Festival 2014, photo by Ashley Walters, Courtesy of Institute for Creative Arts.

With up to 40 different presentations, the Festival this year will be presented on four platforms. The first, entitled *Trajectories*, will focus on the development and histories of live art, comprising productions that emerge from different lineages. Notably, a number of artists connect contemporary live art with classical African tradition, reminding us that the presence of live art on the African continent long predates the coinage of the term in the West.

In The Spotlight (a small selection of the works to be presented)

PLATFORM ONE - *Trajectories*

Albert Ibokwe Khoza & Robyn Orlin
And so you see...our honourable blue sky and ever enduring sun…can only be consumed slice by slice

Sikhumbuzo Makandula & Mthwakazi
Ingoma ka Tiyo Soga

Bongani Madondo
Zulu: Credo Mutwa's Fantasia in Praxis

Donna Kukama
We the Not-Not People! -Things done, not told. Inscribed, not written.

John Nankin
Death and Utopia (aka The Young Pioneers)

PLATFORM TWO - *Actions and Activism*

Nastio Mosquito
Respectable Thief

Nelisiwe Xaba
Bang Bang Wo

Sello Pesa
Bag Beatings

Mamela Nyamza
Black Privilege

Above left: Jackie Manyaapelo in *Satisfaction Index - Threaded Through Flesh* at 3 Thoughts | 3 Directions photo by Lerato Maduna - Courtesy of Institute for Creative Arts.
Above right: Rudi van der Merwe's *Trophee* at ICA LIVE ART Festival 2017 photo by James MacDonald - Courtesy of Institute for Creative Arts
Left: Jelili Atiku in *Come Let Me Clutch Thee* at ICA LIVE ART Festival 2017 photo by Ashley Walters - Courtesy of Institute for Creative Arts

Nora Chipaumire in *'100% Pop'* photo by Lerato Maduna

"With up to 40 different presentations, the Festival this year will be presented on four platforms."

PLATFORM THREE - *In the Time of the Anthropocene*

Cornelia Knoll
Untangling Colonial Ecologies

Uriel Orlow
Theatrum Botanicum

PLATFORM FOUR - *Intimacies and Biography*.

Laila Soliman, Stacy Hardy, Neo Muyanga & Nancy Mounir
Museum of Lungs

FAKA
The Factory

Athi-Patra Ruga
Things We Lost in the Rainbow

Sue Williamson
One Hundred and Nineteen Deeds of Sale

ICA Director and Curator of the Festival, Jay Pather said*:* "This interdisciplinary festival is designed to extend and in some respects challenge the public's experience of live art and at the same time make accessible the work of visual and performing artists who explore new forms, break boundaries, flout aesthetic conventions, tackle controversy, confront audiences and experiment with perceptions."

LIVE ART performances will tour across public venues of the Mother City from the University of Cape Town's Little Theatre Precinct, to Iziko National Galleries, Zeitz MOCAA, and various spaces in the city centre, such as the Cape Town Station, the Company's Garden, the Planetarium and the Castle of Good Hope.

For programme details visit www.ica.uct.ac.za

Award Winner 2017
Genna & Felix by Kate Arthur
oil on canvas

Sanlam Portrait Award 2019 Call for Entries

Inspired by our clients' passion for art – both for its own sake and as an investment – Sanlam Private Wealth proudly sponsors the Sanlam Portrait Award, which was initiated by Rust-en-Vrede Art Gallery in Durbanville. It will be held for the fourth time in 2019, offering **a prize of R100 000** for the winning artist.

For more details on how to enter, visit **www.rust-en-vrede.com** and continue to the competition page. All entries are to be submitted online between **1 and 31 May 2019**.

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Featured Artist

ONYIS MARTIN

Performance of Memory

7-31 August 2018

Absa Gallery, Johanneburg

Within a week of arriving in South Africa for my residency at The Bag Factory, I learned of the death of my grandmother. I chose to deal with this loss alone, rather than share it with those around me, fearing that the knowledge of this loss would that it would intrude on the initial encounter with them, and in doing so, alter the course of our interactions and relationships going forward.

This experience however, led me to consider loss and to understand it. It occurred to me that one can never know the loss that another experiences; that whatever understanding there may be, relies on one's own previous experience of loss projected onto the second person. This shared understanding of loss, built on individual experience opened up, for me, an inquiry into the functioning of individual and collective memory: the alternating cycles

Above: Untitled 7
Left: Untitled 9

Above: Untitled 4
Left: Untitled 8

of knowing and forgetting; the multiple remembrances of events; and the mechanisms of accessing and obscuring memories.

The making of the work borrows from intaglio and sgraffito printmaking techniques. Alternating layers of solid colours applied to the canvas in quick succession are representative of different stages of knowing and forgetting. Later, after application, I scratch them to varying degrees, revealing underlying layers and in some instances, applying ink to the revealed areas. The scratching and inking allude to modes of uncovering and retrieving memories, and well as the processes with which memories acre written over.

The whole process is solitary, cathartic, an undertaken entirely in private and what remains is canvases transformed into veils, a record of a private ritual made public after the fact. Grief, memory, loss, memory loss, all of these are folded into these canvases which stand as traces, memories in and of themselves.

Featured Artist

TAY DALL

Walker Bay Modern Art, Hermanus

walkerbayartgallery.co.za

Building on a reputation established in the United States, Tay Dall is one of South Africa's leading modern artists. Her work has been shown in more than 90 exhibitions, is represented by more than 20 galleries, and is prized by thousands of international art collectors. Born in Cape Town in 1966, Dall began taking art classes at the age of 8, finally finishing her education with a Bachelor of Fine Arts degree from the Michaelis School of Art at the University of Cape Town. In 1988, she immigrated with her family to Los Angeles, where she worked in the film industry, studied computer graphics and began exhibiting her work in various venues in her free time. Her eminent success here led to a full-time career as an artist. Dall returned to South Africa permanently in 1995. She currently paints from her studio in Vermont.

When asked why she began her journey into abstraction, Dall says: "why attempt to 'repeat' reality, especially when all you are doing is copying something? I always found that working from life was like giving the world an image they already knew and felt familiar and comfortable with. I always wanted to make people look more closely and think more, and if you give your audience a straight replication of life, there is no reason for them to see otherwise. It was therefore so important for me to paint how I felt, what I believed and saw as opposed to how something was in the natural world." Dall often draws from nature, trying to project a feeling of "inner truth, inner rhythm," which might be inherent in her subject but not obvious to the naked eye.

Echoes of Time, acrylic, mixed media on canvas, 200cm x 200cm

Talisman 1, 200cm x 305cm, mixed media on wood

"It is this very notion of seeing beneath or allowing one's own inner voice to comment on what one sees that encouraged me to manipulate my own vision onto the canvas and allow the viewer more room for individual interpretation," she says.

Dall says that her style of painting was a gradual evolution of constant experimentation and re-evaluation, which, over time, changed into abstraction, away from its beginnings in figuration. One can see this if you compare her older works to her current pieces. "My style is definitely recognizable but it changes and evolves constantly "she says. "In retrospect, my early work was far darker and there was less colour and I relied more on drawing from nature than from my own inner perceptions and imagination. When I moved to America, my work became brighter and more colourful. Upon returning to South Africa, my work went into a whole new dimension becoming more direct and bolder. My work now is more esoteric, leaving more to the viewer's imagination." A need to share what she thinks, sees and feels with others is Dall's inspiration. She also endeavors' to elicit a certain reaction from her audience. "Making myself and people view things differently and think about everything in a new way" she says.

"I definitely do not paint just for myself, even though I obtain an enormous amount of pleasure from the actual act of painting".

Prescience Web, 200cm x 200cm, oil pastel and acrylic on canvas

Overcoming Colourful, 80cm x 105cm, acrylic and mixed media on wood

Yggdrasil 4, 90cm x 90cm, acrylic, oil pastel and collage on canvas

Prescience Wave, 200cm x 200cm, acrylic and ink on canvas

In Conversation

NICOLAAS MARITZ

With Eugene Fisher

NICOLAAS

Nicolaas Maritz loves painting, using real paint and bright colours to create images of subjects from his environment or imagination. He does what he wants and sells what is possible. He also likes to produce digital imagery and working with sound, we recently caught up with him.

AT: What direction is your work currently heading in?

At the moment I am deeply and pleasurably involved in developing greater digital skills. Both as a means of production, making digital drawings with a graphics pad and stylus, and also experimenting with different ways of amalgamating my sound works and images, and presenting it in video format. Every new project now seems to amount to a steep learning curve. It is also a major challenge to reach a larger online audience; to share the enchantment.

This does not mean that I don't paint any more, just that my usual artistic activity has given birth to a number of parallel avenues of exploration. And it is as if each separate creative activity now acts as an important cross-pollinator, influencing the others in ways that are unforeseen and surprising. Sometimes there are significant suggestions about colour usage or different formats, and at other times revelations in terms of artistic perspective; fresh ways of looking at one's own work, both intrinsically, but also about how artworks act as additional 'stuff' to the world.

I'm fascinated with the way art pieces 'behave'; how they take on a life of their own once they have left the studio. The recent series of portrait paintings are especially interesting in this way. The pictures seem to project individually layered personalities; some of them quite quiet and demure, but others rather aggressive or dominating.

With the recent conglomerate sculptural works, made from my own waste and recycling materials, and shown at the Irma Stern Museum, it is a very similar scenario. An almost automatic anthropomorphic visual aspect acts out larger when the pieces are on exhibition. It is as if they behave more like themselves when on show; seemingly aware of the moment; more self-consciously on display, not unlike dogs prancing self-importantly at a dog show.

I recently created a new website to show more clearly the parallel creative activities that have become my multimedia 'signature'; my personal artistic vernacular. From traditional paintings to digital prints; from re-cycled waste-assemblage sculpture to soundscapes, or sculptures in layered sound; and from collaged archival works on the internet, to art videos. And what I like most is that absolutely anyone, of any age or nationality, at any time of day, can see or listen to my work on their pc, tablet or smartphone.

Previous Page: *Pink Fish on a Yellow Plate*, giclee print 2018
Right: *Two Moon Farm,* giclee print, 2018

AT: **What currently inspires your work?**

I have always been inspired by the things in my immediate environment. Inevitably the surrounding landscape and the notion of a metaphorical 'horizon'. The natural wisdom of cats, in and about the home, and the enchantment of fresh lemons or eccentric succulents from my garden, have all found a place in what I do.

Currently I am obsessed with the atmospheric allure of colour; finding new ways to make colours pulsate and glow. Exploring the various mixing palettes of my graphics programme has become almost an obsession. And to understand the myriad ways in which digital colour will print out on different substrates, is in itself an inspiring process. One has to be one step ahead all the time.

And of course I am extremely involved with the continual refining of the Maritz Museum; how to display a lifetime's idiosyncratic assortment of art and objects to greatest advantage; how to make everything speak to each other. I used to refer to the studio/gallery as a visiting card with many rooms, but over time, with the addition of a diverse collection of curious and beautiful items, most of them of no particular value, the place has changed in character to resemble a museum installation; each room a larger than life cabinet of curiosities. But it is a private art museum, and only open by appointment. It probably won't make it on to any TripAdvisor lists, but it is my own antidote to the conceptual cleverness so prevalent at the moment.

"Currently I am obsessed with the atmospheric allure of colour; finding new ways to make colours pulsate and glow. "

Karoobult Farm Yard, giclee print, 2018

Dandelion Garden, giclee print, 2018

AT: What would you like the Art Times readers to know about your upcoming exhibition?

The thing I myself am looking forward to most, is to see people's reaction the the bright clarity of the new giclee prints. I was really blown away by the intensity of colour. There is a luminosity and translucence which most traditional printing techniques seldom manage to achieve. They shimmer like exotic butterflies on the walls of the Maritz Museum.

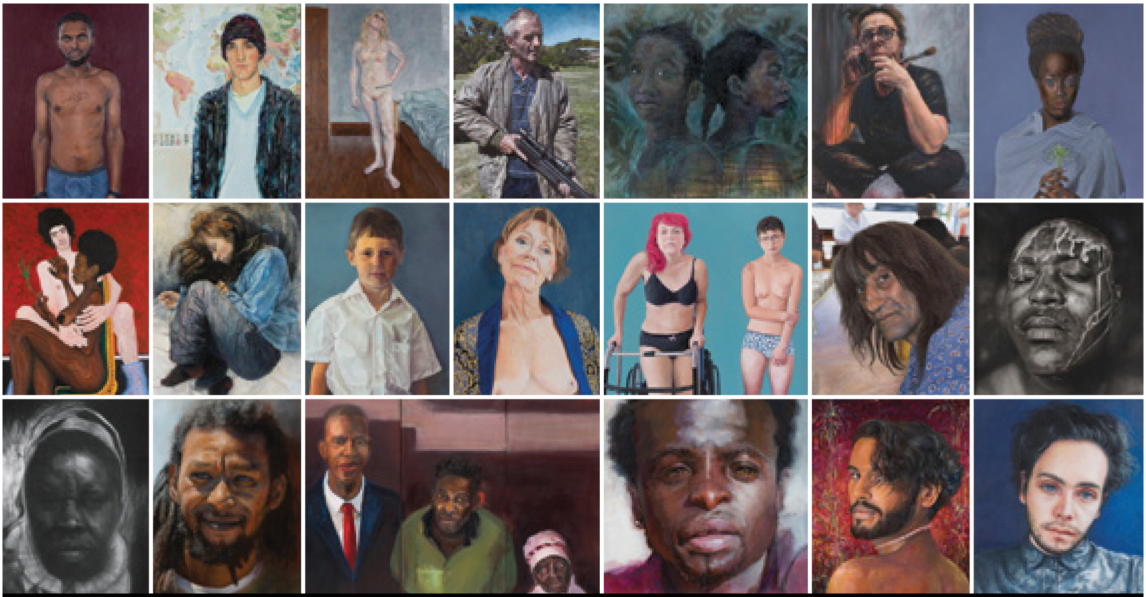
And I've decided to have them printed out in small editions, say 10 to 25 prints per image, so as not to inflate the whole business. I'd rather keep on printing up new and different images, than to flood the market with a huge edition of the same thing.

The subject matter reflect themes from my paintings from the last twenty years or so. There are land- and farmscapes, echoes of the 1960's black and white lino prints from my youth, two prints of red thorn trees, and two aerial views of my grandparents' Bushveld farm, near Thabazimbi. These come from the online Digital sketchbook, Drawings sketchbook and Prints catalogue.

Then there are more contemporary works, amongst others four digital gardening works, a complete collection which may be found online in the Digital Gardening catalogue. From the Kalahari Rain Pod album I have printed out a small selection of bright prints.

The exhibition at the Maritz Museum will run from early August until end October. Viewing is by appointment only: 022 492 3202 or 078 419 7093

For people not able to make it to the Darling exhibition, a selection of the giclee prints will also be on show during September at the Kalk Bay Modern in Cape Town.



Sanlam Portrait Award 2017
Top 40 exhibition

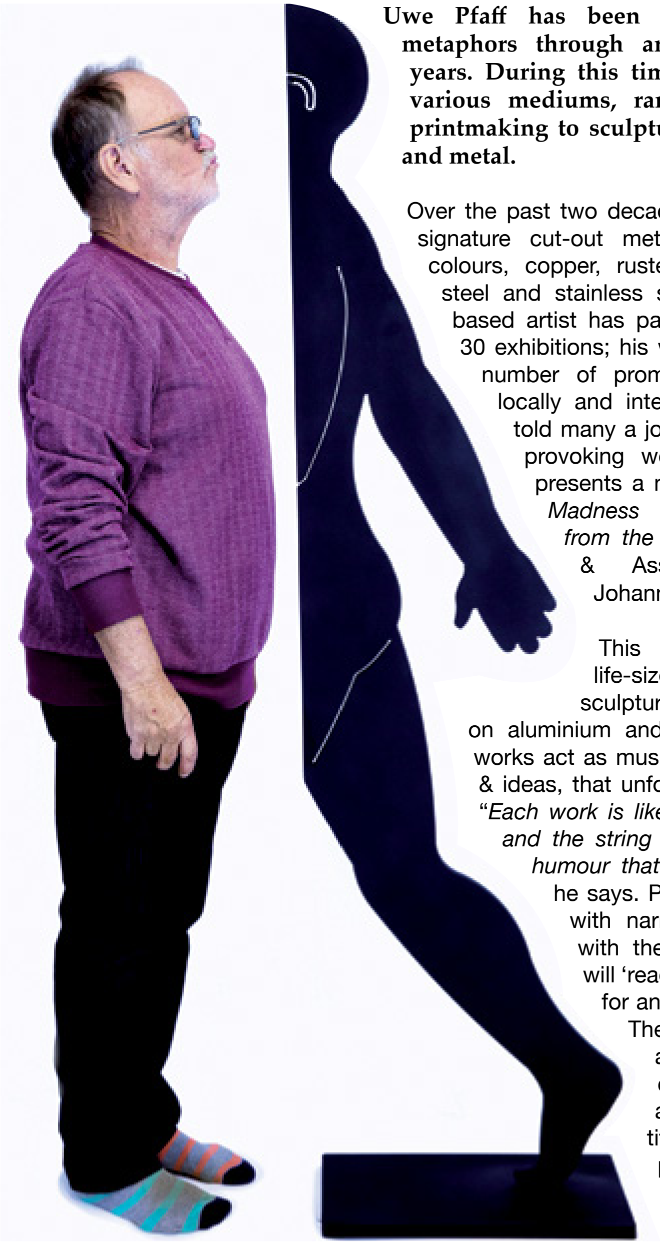
Knysna Fine Art
9 – 18 August 2018
Thesen Building, 6 Long Street, Knysna
T 044 382 5107

George Museum
22 August – 15 September 2018
Courtenay Street, George
T 044 874 5343

Sanlam PRIVATE Wealth | KNYSNA FINE ART | RUST-EN-VREDE GALLERY

UWE PFAFF

Life, Mortality, Madness, Creativity And Other Musings
A Solo Show at Lizamore and Associates Gallery, Johannesburg
lizamore.co.za



Uwe Pfaff has been creating stories and metaphors through art for more than 40 years. During this time, he has worked in various mediums, ranging from painting, printmaking to sculpture in wood, ceramics and metal.

Over the past two decades, he has created his signature cut-out metal sculpture in bright colours, copper, rusted metal, nickel-plated steel and stainless steel. The Cape Town-based artist has participated in more than 30 exhibitions; his works can be seen in a number of prominent collections both locally and internationally and he has told many a joke through his thought-provoking work. In August, Pfaff presents a new body of work titled *Madness and creativity spring from the same well* at Lizamore & Associates Gallery in Johannesburg.

This exhibition consists of life-size, medium and small sculptures, wall works, paintings on aluminium and rust pictures. These works act as musings on Pfaff's thoughts & ideas, that unfold in humorous stories. "*Each work is like a pearl in a necklace, and the string is my wicked sense of humour that keeps them together*," he says. Pfaff presents the viewer with narrative-inspired artworks with the hope that the viewer will 'read' each work and search for and interpret the meaning. The titles of the exhibition and the artworks offer clues to the stories the artist playfully tells. His titles are puns or word-play on recognizable and ironic phrases, like *Running on Empty.*

Above: *I am not half the man I have ever been*
Right: *Returning from Mars*

Above: *Last Stand of Sissy Vos*
Left: *Falling Down*

"I hope to arrive at my death, late, in love and a little drunk to which I like to add smoking a fat cigar"

Pfaff's new body of work explores bodies of work (pun intended). Centred around the human figure, Pfaff explores the notion of life, death, mortality and time through his unique sense of humour. The artist is intrigued by the fact that time has the ability to be in front of us and behind us, or flow right through us with abundance. Through his work, he attempts to unravel and portray the mystery of time and the inevitable cycle of life and death. Pfaff masterfully explores these cynical concepts with a light and humorous tone. "*As an artist and/or philosopher, I cannot grapple with everything at the same time (although a Grappa would surely help). So, I amuse myself observing the oddities and contradiction in life as we know or don't know it"* he says lightheartedly. The artist uses visual metaphors to convey his ideas and tell his narratives: fishes become metaphors for the evolution of humankind and spirals often symbolise the never-ending cycle of life and death.

Madness and creativity spring from the same well by Uwe Pfaff will be on exhibition from 2 August 2018 to 25 August 2018 at Lizamore & Associates Gallery, 155 Jan Smuts Avenue, Johannesburg.

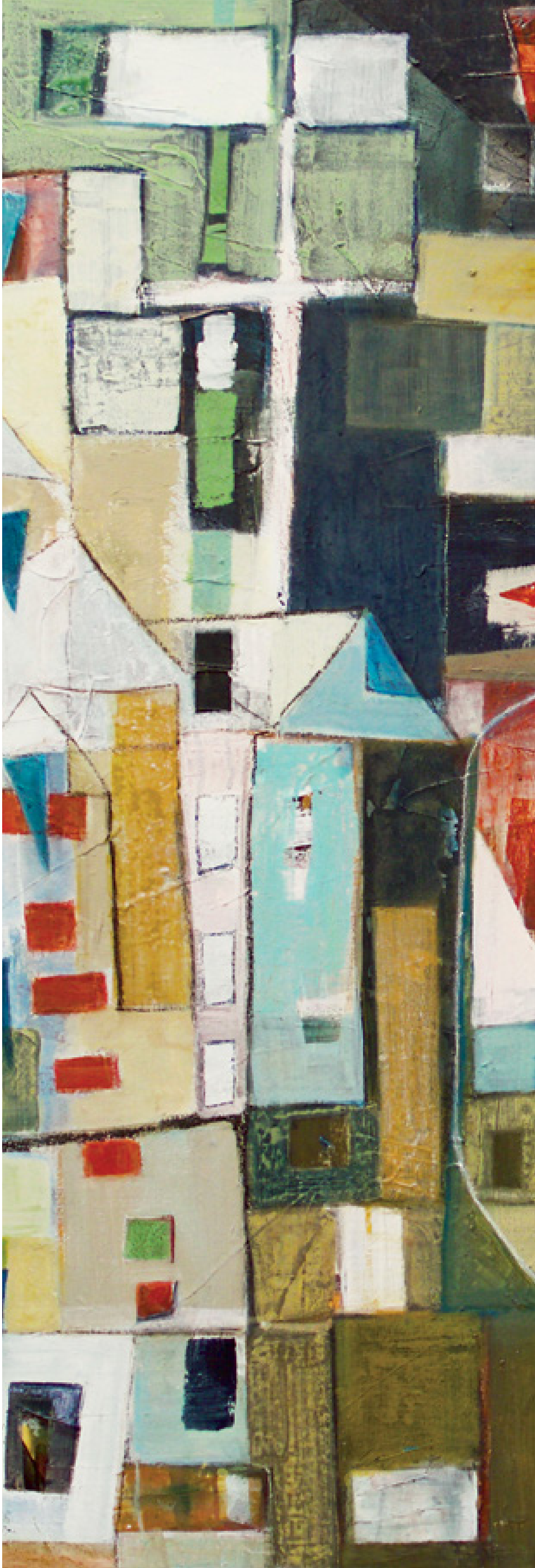
IN THIS TIME

A solo exhibition by Georgia Lane at Eclectica Contemporary

By Clare Patrick
eclecticacontemporary.co.za

Georgia Lane is a Cape Town based artist, who has worked with her husband, Anthony Lane in managing his graphic design business while juggling her art career and a family. Together, they make an incredibly impressive duo, while each producing distinct and impactful work that is both vastly different and somehow concurrently interlinked. Working mostly on large canvases, sometimes coupling or grouping panels together, Georgia first developed her resourceful and innovative approach to painting while living in Skopelos, Greece with limited access to materials or supplies. The works are vivid in their chaos and yet exhibit a calming order in their simplicity and colour palette. Drawing from her own memories, painting the maze of perspectives and personal experiences, her use of colours and forms are abstracted and vague, ultimately depicting the reflective process that Georgia undertakes through the meditation of each brushstroke.

Having exhibited and been represented by two prestigious galleries, Georgia Lane has presented solo bodies of work and been featured at the Cape Town Art Fair. She recently began exhibiting with the Eclectica Galleries as an artist whose work has featured on the New Dawn exhibition at Eclectica Desgin and Art. For the month of August, Georgia will be presenting *In This Time* a solo exhibition at Eclectica Contemporary. *In This Time* seeks to convey the uncertainty and the exhilaration of creating in today's world; it is an exploration of form and finding new ways of making when resources and accesses may be restricted. The exhibition comprises of broad canvases that are filled with movement and illuminating colours – imagining and remembering spaces and places, through piecing together the mapping out of memories.



Passages, 2015,
Acrylic and Mixed media,
145.5 x 180

When speaking about the thought process that she has considered while producing this body of work, she explains "I have realized that being here on Skopelos, makes me see that the juxtaposition of my two very different lives, the one pressurized and urban and the other simpler, more off-the-grid. This gives me perspective on both and acts as a filter, so that I can process what is relevant and important."

Interlude, 2016, Acrylic and Mixed media, 152 x 122 cm

The work presented is an exploration of environment and living spaces, where Georgia alludes to architectural overlaps and abstract interactions that can take place on canvas as a reflection of the memories she absorbs. The use of colour across each of her paintings, but particularly in the likes of *Interlude* and *Voyeur,* bring forth the flashes of memory and demonstrate an easy transition to grasping her process-based practice. Working instinctively and through movement, Georgia works from memory as a way to relive the spaces and places she remembers. As such, her paintings are a process in which she participates with the subconscious, striving foremost for honesty and simplicity of thought. "The process of building my works up in layers and very often repainting a work over and over is essentially a way of me processing and filtering my subconscious thoughts" says Georgia. "This almost meditative process allows for images that determine their own outcome, as opposed to something that is controlled and planned."

Working across multiple panels allows Georgia to work on many works at once, taking breaks from one work by moving on to the next. Her preference is to work on panels, such as with *Passages,* rather than a singular large canvas as it allows her to work independently and maximize on her own body movements as part of the creating. "These physical environments provide a matrix of visual and emotional influences which extend to that of my own internal environments. This layering of the physical and emotional worlds is subliminally reflected in the way that I work" Georgia elaborates. Currently setting up a new studio space in Greece where she and Anthony plan to spend increasing amounts of time, Georgia's creative processes are unending. Whether creating smaller works that can easily be handled and moved around, or creating larger works in her leafy rooftop studio in Cape Town – ease of movement and the ability to work in different materials and manners, or through different processes is crucial to the making.

In This Time offers a place for viewers to transcend geographies and topographies, instead asking the mind to make way for play, make believe and an emphasis on exploration through creating.

Georgia Lane's work has been collected by many local and international art lovers and is housed in New York, London, Chicago, Philadelphia, Sydney, Dubai, Stockholm, Cape Town and Johannesburg. The exhibition *In This Time* will run from 1 August 2018 until 31 August 2018 at Eclectica Contemporary, 69 Burg Street, Cape Town.

Left: *Voyeurs,* 2014, Acrylic and Mixed media 127 x 101 cm

DAVID GOLDBLATT OBITUARY

Photographer whose work chronicled half a century of social and political change in South Africa

By Denis Herbstein. Published in the Guardian UK, Photos Goodman Gallery

David Goldblatt in 2011 visiting an exhibition of his work at the Henri Cartier-Bresson Foundation in Paris. Photograph: Francois Guillot/AFP/Getty Images

The South African photographer David Goldblatt, who has died aged 87, began taking pictures as a teenager, and created a body of work that chronicled the country's social and political change from the 1950s onwards. His images documented the racial divide in South African society, capturing everyday life, including, as he put it, the "banal normalities of white madness" through the traumatic decades of apartheid.

He was not one to turn up at a riot to film white police officers using their batons on black schoolchildren. These "events" did not interest him. He had originally tried to photograph news stories but came to realise that he was "interested in the cause of events", how the main players in the vicious drama of apartheid interacted with one another – Afrikaner and African, at home, at work, but only rarely at the ugly meeting points.

David Goldblatt's photograph of miners' bunks in an abandoned compound at the Simmer and Jack Gold Mine, Germiston, 1965

Growing up in Randfontein, west of Johannesburg, he took the train to school, passing endless rows of gold mines. They never stopped operating for a minute, he remembered. “At night you’d see these little streetlights on top of the dumps.” The mines started to fail in the mid-1960s, and Goldblatt documented this decline.

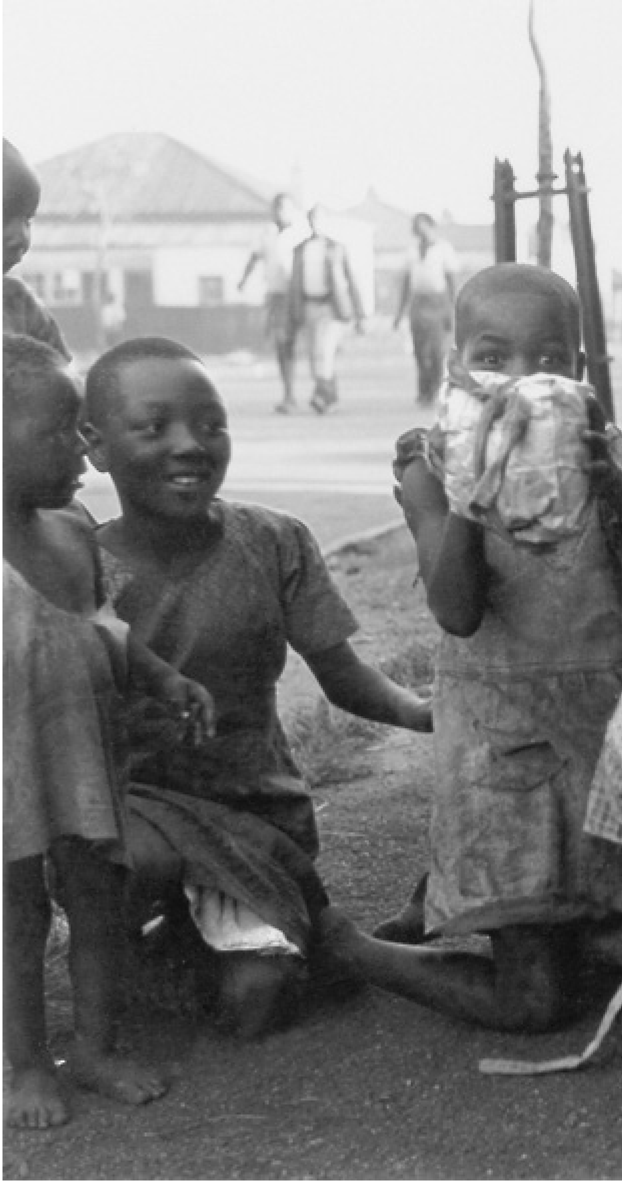
In an abandoned compound he found thousands of concrete bunks once occupied by migrant labourers from across southern Africa. Only one had any sign of human habitation. A man had stuck pinups on the wall. “White women; presumably in those days there were no black pinups,” he said in an interview for South African History Online. His subsequent book, On the Mines (1973), featured an essay by Nadine Gordimer on the human and political dimensions of mining.

He worked freelance, valuing the freedom of not having an agent, doing what he thought was important. In 1972 he spent several days a week for six months in Soweto, documenting everyday life in the township as political tensions increased in the period leading up to the 1976 student uprising.

But all South Africa’s people came within his ambit – rich, poor, destitute; “coloured”, Cape Malay, Jew, Asian. In 1976 and 1977 he pedalled the streets of Fietas, tripod on back, as the Indian township was being destroyed to make way for a white suburb. His book on a white town, In Boksburg (1982), was a fly-on-the-wall observation on the Afrikaner, ballroom dancing, drum majorettes, a husband and wife carefully posed in their ornate lounge. “I believe I looked with real affection, even with love, but at the same time critically, and this was very uncomfortable for a lot of Afrikaners.”

If the Afrikaners did not always appreciate what he saw in his lens, the opponents of the regime had their own gripes, too. When his work toured Britain in the 1980s, a Liverpool gallery cancelled the show after local activists accused it of flouting the cultural boycott of apartheid. Goldblatt refused to turn his work into propaganda. One curator said: “He felt he should record the facts and leave the judgment to the viewer”.

By now he was being sought by book and magazine editors, gallery directors and museum curators; even the PRs of multinationals. In 1998 the Museum of Modern Art in New York held a solo exhibition of his work. He was made an honorary fellow of the Royal Photographic Society, and received the Hasselblad award (2006) and the Henri Cartier-Bresson award (2009), as well as doctorates from the San Francisco Art Institute, and the universities of Cape Town and Witwatersrand.



David Goldblatt’s image *Children on the Border between Fietas and Mayfair*, Johannesburg, 1949

Goldblatt was born in Randfontein, the third son of Eli and Olga Goldblatt, who had both

fled anti-Jewish violence in Lithuania as children. Yet the son was bullied in his turn – as a boarder at Pretoria boys high, and then briefly at the Marist Brothers in Johannesburg, where “the antisemitism among the kids and the sadism of some of the teachers was simply beyond my telling”. Back home in Randfontein, and happy at his new school in the nearby mining town of Krugersdorp, he began taking pictures, which appeared in the school magazine.

After leaving school he worked in the family outfitters shop, but when his father died in 1962 he sold up to try his luck as a professional photographer. It was a gamble. He was 32; he and his wife, Lily, had two children with a third on the way. All he wanted was to take pictures.

“I’ve never been religious, but I still offer up a bracha [a Hebrew blessing]: ‘Thanks for this liberty’.”

Yaksha Modi in her father's shop before its destruction under the Group Areas Act, Fietas, Johannesburg, 1976. Photograph: David Goldblatt

David Goldblatt's 1980 photograph of ballroom dancers in the court house of the town of Boksburg; the dancing-master Ted van Rensburg looks on.

In 1989, with friends, he raised funds to set up the Market Photography Workshop in Johannesburg, to train aspiring lensmen and women of all races, especially the township young. He had a passion for mentoring young photographers and was always ready to share his knowledge of the genre and to be there when important decisions were made.

I worked with him once, on a magazine piece to mark 200 years since the Battle of Muizenberg (1795), a minor skirmish in False Bay by the Cape Peninsula that provided the foothold for Britain to turn the southern continent pink. We sweated up the mountain to the remains of a Dutch fort, took the pics, and he was gone. He wasn't one for mixing chat and work.

Goldblatt made no bones about his dislike of the art world. He would have seen himself as an artisan, not an artist. In his early 80s he mused about having only 20 or 30 years left, "so I really want to make as many pictures as possible". Tongue in cheek, perhaps, but this serious fellow might just have believed it. He had done enough to ensure that his work will endure when the story of apartheid has faded. Many of the 130,000 visitors to his exhibition at the Pompidou Centre in Paris this year will agree.

In 1987, his country on the brink of civil war, he donated 115 prints to the Victoria and Albert Museum in London, to be held in a safe public place. They form a part of the museum's Goldblatt collection. But his negatives archive has been left to Yale University, with the digital archive available free in South Africa.

• Lewis David Goldblatt, photographer, born 29 November 1930; died 25 June 2018

He is survived by Lily (nee Psek), whom he married in 1955, and their children, Steven, Brenda and Rasada.

Business Art

FNB JOBURGARTFAIR CREATES POSSIBILITIES

Sandton Convention Centre 6 - 9 September 2018
Statement from FNB JoburgArtFair Director, Mandla Sibeko

It is with awe and pride that we enter our second decade as the FNB JoburgArtFair. To be given an opportunity to showcase the rise of African contemporary art to an international audience has been an honour and each year we can feel the critical mass grow.

Throughout the past decade, the FNB JoburgArtFair has remained a South African product well versed in the specifics of the present moment on the African continent. Creating a mirror for African contemporary art to the world is a critical part of telling African stories to a larger audience - and in growing the critical mass well beyond our own borders as well as creating a robust annual platform that brings audience, artist and gallery together - over one weekend - we're creating much needed opportunities for the art economy to thrive.

By virtue of our positioning as the largest collection of African contemporary art under one roof, the FNB JoburgArtFair has continued to fulfill a function beyond that of traditional art fairs. Extending far beyond its role of connecting audiences to a host of visual art options, the Fair has a mandate to bring collectors, curators and thought leaders together to discuss and debate around African contemporary art, as well as network to set up future projects and collaborations. Over one weekend, sales clocked in at a substantial R43 million in 2016 and R46 million in 2017. In this way, the Fair has grown both economic and creative possibilities for African contemporary visual art every year.

We see this as a vital part of our drive: to continually create opportunities for growth, market access and discussion around contemporary African art, here in Johannesburg. We believe that it is important for this discussion and these presentations to take place in Johannesburg, where a diverse, local, transcontinental and international audience can experience African contemporary art.

Moreover, the Fair depends on the mobilisation of an entire economy of organisations. The Fair depends, in many ways, on the support and enthusiasm of galleries that showcase African contemporary art. It is their efforts that ultimately sustain the market and continually produce the content that the Fair curates into a weekend of visual arts celebration. Then, of course, it's the artists that bring their work into the FNB JoburgArtFair space, offering our visitors more engagement with African contemporary visual art.

> **"creating a robust annual platform that brings audience, artist and gallery together - over one weekend"**

And none of this would be possible without the support of our key partners: First National Bank has been our partner in this venture for the past 11 years and together we have crafted projects, such as the FNB Art Prize, that has enabled artists to further their careers. We have also enjoyed a long and robust partnership centered around mentorship with the Gauteng Provincial Government, offering emerging artists platform to exhibit. In 2017, we embarked on a partnership with Cartier, and this year we welcome them back as key partner. Lastly, following the much admired exhibit of Esther Mahlangu BMW design and the huge response they received at last year's Fair, BMW joins the FNB JoburgArtFair as a partnering sponsor.

Business Art

THE SOUTH AFRICAN SALE

Bonhams London, Wednesday 12th September 2018

bonhams.com

The South African Sale will take place on Wednesday 12 September at the Bonhams New Bond Street saleroom in London. The sale will feature a strong selection of works from preeminent South African artists Gerard Sekoto, Irma Stern and William Kentridge.

Gerard Sekoto leads the sale with *Three school girls* that carries an estimate of £120,000-180,000 and *Portrait of a man seated,* estimated at £100,000-150,000. The works are typical of Sekoto's style in showing the vibrancy of daily life in townships; as well as capturing communal tensions that infuse the scenes with a high degree of realism and affect.

Elsewhere at the sale, Peter Clarke's *Strolling couple, Teslaarsdy* will be offered with an estimate of £30,000-50,000. Executed in December 1969, the painting depicts a fleeting and poignant moment of intimacy in the vivid landscape of Teslaarsdy, a farming village near Caledon in the Western Cape. The sharp contours and vivid palette of blues

Above: Gerard Sekoto, *Three School Girls*
Right: Gerard Sekoto, *Portrait of a Man Seated*

“The sharp contours and vivid palette of blues and greens are characteristic of the artist’s style and imbue the scene with natural energy and warmth.”

Above: Jacob Pierneef, *Cape*
Right: Peter Clarke, *Strolling Couple*

and greens are characteristic of the artist’s style and imbue the scene with natural energy and warmth.

One of South Africa’s most renowned living artists, William Kentridge, will also be offered at the South African sale. *Drive-in (drawing for ‘Felix in Exile’),* estimated at £40,000-60,000, was completed in 1994 and is a distinctive example of the artist’s drawing style – the work combines charcoal, pastel and acrylic to lend a sense of flux that underlies his practice across print, drawing and animated film.

Further highlights from the sale include:
Gerard Sekoto (South African, 1913-1993) *Portrait of a Woman,* oil on board , estimated at £30,000-50,000

Jacob Hendrik Pierneef (South African, 1886-1957) *Cape,* oil on canvas, £20,000-30,000

Maud Frances Eyston Sumner (South African, 1902-1985) *Village on a lake*, oil on canvas, £20,000-30,000

DUMILE
87/9.

THE BUSINESS OF ART

By Ruarc Peffers, MD, Aspire Art Auctions
aspireart.net

Art is often romanticised as a pursuit for dreamers and bohemians far removed from the socio-economic realities of everyday life. Yet art is a booming global business, offering employment to many in different parts of the industry.

Like any other business, the art industry is affected by the macroeconomic environment; subject to inflation, price levels, rates of growth, national income, GDP etc. Trade in art itself is very much fueled by the global socio-political and economic environment, but has traditionally been viewed, at least from a public sector point of view, as a non-essential investment, and therefore more dispensable in tougher times from an investment point of view.

However, savvy art collectors don't think this way – and they are proven right when the global art trade has been outperforming many more conventional asset classes. From a national perspective, investment in art is also about heritage and cultural value – if we understand that our national artistic or cultural identity is a crucial national resource.

With the global art sector currently worth around $50bn, and earning well over R1bn per annum in South Africa alone, there are real financial stakes in understanding what to invest in and how to collect art that will appreciate in value over time.

More than this, art also serves aspirational and higher social goals. This is reflected in the values currently attracted by individual works, and how, for example, the collectability of works by previously under-represented black artists, can be a very important element of the self-image of a country.

Aspire has recently sold two standout works in this regard: Dumile Feni's *Children Under Apartheid*, (1987), a work repatriated from New York City, sold in South Africa for over R1m. Then, Sydney Kumalo's *Mythological Rider* (1970) sold for almost R2m, and significantly, was bought by a black collector. These results are indicative of significant monetary, but also symbolic value – helping address the problems of social cohesion and identity from which South Africa suffers.

Further down the art business value chain, the field offers an exemplary SME model for growth and entrepreneurship, incorporating traditional crafts, heritage, art studios, foundries and the other industries enabled by the art business (such as the Workhorse Bronze Foundry, Artist Proof Studios, Assemblage, curating, design, printing and publishing studios, as well as many art and craft collectives). The art business consequently helps solve the challenge of access to the economy, in the process addressing employment, nation-building and entrepreneurship. For example, there are various lower to middle income households that make some form of living from art, and regenerate different areas of the city in the process, in places like Ellis House, August House and Victoria Yards.

"The art business consequently helps solve the challenge of access to the economy, in the process addressing employment, nation-building and entrepreneurship."

Left: Feni, *Children Under Apartheid*

Kumalo, *Mythological Rider* (1970)

From Aspire's business point of view, a key challenge is sustainability in the industry. Our Artist's Resale Rights royalty programme is the only one in the country where royalties are paid on sales of work at auction to living South African artists. It helps the artist's community sustain itself, while foregrounding the role that previously under-represented artists have played in the country's cultural economy.

Big business can thus appreciate that art investment is not a luxury add-on, but a valid asset class. The Artprice Global Index has tracked the auction industry for 20 years as a financial instrument, and it has over that time outperformed both the FTSE and CAC, and is comparable to returns from many other traditional financial instruments and indices.
Government also needs to understand this investment value in order to deal with the art business not as an optional investment area for 'handout' type programmes, but as a key economic field for investment and return – think of the value the Venice Biennale adds to Venetian GDP, Art Basel for Switzerland, Documenta for Kassel, Germany.

There are many areas of the art industry in which young business professionals can invest and become involved, especially in areas like arts administration, dealing or investing in art funds or indices. The art business is readily internationalised, with an extensive global network, and has many related satellite fields – cultural agencies, heritage resources, galleries, dealers, and museums, either privately or publically owned. This asset class is not as susceptible to the vicissitudes of politics, social conditions and financial environments as other economic and investment areas, but has been on an upward trajectory for some years. It's an area that rewards investigation and involvement.

For more information, contact **aspireart.net**

Nigatu Tsehay, Fragile Reality 1, oil on canvas, 90 x 80 cm

Christopher Moller **Gallery**

7 Kloofnek Road, Cape Town, +2721 422 1599, www.christophermollerart.co.za

Business Art

IMRE LAMPRECHT

Old Johannesburg Warehouse Auctioneers

oldjwauctioneers.com

Auctions, according to information held by the National Auctioneers Association, date as far back as 500 BC.

Back then, women were being auctioned off as wives to the highest bidder. The practice was so rife that it was considered illegal to allow daughters to be "sold" outside of an auction. The world has come a long way from the time of bidding for wives, but in a way auctions have kept more or less the same format of operation.

Auctioneers are loud, confident, masters of persuasion who excite crowds into parting with large sums of money. It's a profession not for the faint-hearted and remains curiously dominated by males.

Above: Imre Lamprecht
Left: Tinus de Jong, Sold R56 280

"It does take a certain personality to be able to stand in front of a crowd of 100 or more people and control the bidding, especially if someone wants to be a bit of a smarty pants."

The word "auctioneer", therefore, continues to paint an image of a fast-talking alpha-male, bellowing bids to generate energy in an otherwise silent crowd. But it appears the tide might be turning…

Meet Imre Lamprecht, one of only a hand full of women art auctioneers in the country. Imre grew up on a farm in Klerksdorp and has always had a love for art, surrounded by family in all walks of the art and design industry. She went on to study a Fine Arts and Psychology degree at Pretoria University specialising in painting in her final year. Whilst at university the auctioneering bug bit doing a six week practical stint at Bernardi Auctioneers in Pretoria as part of her qualification; she loved it so much and stayed for a year. 'I was astounded by the vast number of South African artists that I had not heard of and started reading up on all of them. I loved the client interaction and knew this was the career that I wanted to pursue.' Shortly after Imre started as a junior cataloguer at Stephan Welz and Co and rapidly moved up the ranks to head the Art Department of the company (which she did for 8 years).

It was here that Imre first took to the podium as junior auctioneer in 2008. 'I remember getting my first training from Lord Mark Poltimore (who is now Deputy Head of Sotheby's Europe) and thinking this is like the movies – elocution, pronunciation, projection and presentation classes.' She travelled between the Johannesburg and Cape Town sales and quickly became known as a fast paced auctioneer.

Sidney Goldblatt, Sold R39 814

Maurice van Essche, Sold R175 875

“It does take a certain personality to be able to stand in front of a crowd of 100 or more people and control the bidding, especially if someone wants to be a bit of a smarty pants. You might be surprised to know that I was quite shy growing up and loathed the idea of talking in front of people. However, that dissipated with time and now I blossom when I am on stage – I absolutely love my job! Psychology has definitely helped me along the way to understand different individuals and how to deal with them but also to read the crowd better. People are generally surprised when they ask what my profession is as they do not expect me to be the actual auctioneer – I find it slightly amusing!’

‘When Christiaan Scholtz asked me to join his team at Old Johannesburg Warehouse Auctioneers in 2016 to start and head up the Art department, I found it daunting but also a great challenge. Although the same industry, I was moving away from everything that I knew. All of a sudden I was doing monthly auctions and as senior art specialist I had to quicken the pace considerably. I also shared the auction responsibility with my fellow auctioneer Filip Taylor Parkins – We each do between 7 and 9 hours of auctioning over a weekend. For this job you need a clear voice, stamina, a quick wit, a kind heart, good relations with the public, the ability to concentrate for hours on end, have a retentive memory and clear eyesight.’

The Old Johannesburg Warehouse Auctions have grown tremendously in size with a great following on line as well as in person. The auctions are supported by all age groups and walks of life, which is cheered on as all the specialists want to encourage more young individuals to enter the auction market – as protégées for the next generation, as buyers and as sellers. The auctions are lively and people are looked after with a constant supply of fresh croissants, coffee, boerewors rolls, snacks, soft drinks and wine throughout the day. To find out more about the company, their monthly auctions or the process of buying or selling, visit the website oldjwauctioneers.com or phone 011 836 1650

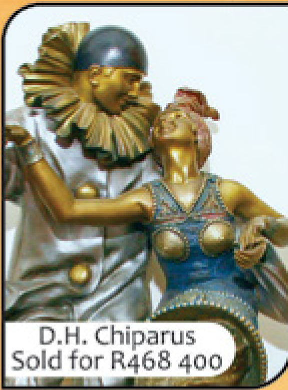
OLD JOHANNESBURG WAREHOUSE

Antiques Art & Collectables Auctioneers

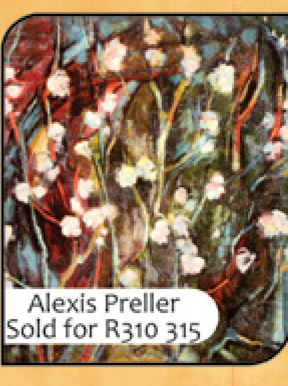
29 Village Road, Selby, Johannesburg
www.oldjwauctioneers.com
info@oldjwauctioneers.com
Tel: 011 836 1650 - Cell & WhatsApp: 066 307 5444

WE ARE INVITING CONSIGNMENTS FOR OUR **MONTHLY AUCTIONS**

Irma Stern
Sold for R444 980



D.H. Chiparus
Sold for R468 400



Alexis Preller
Sold for R310 315

Sydney Kumalo
Sold for R421 560

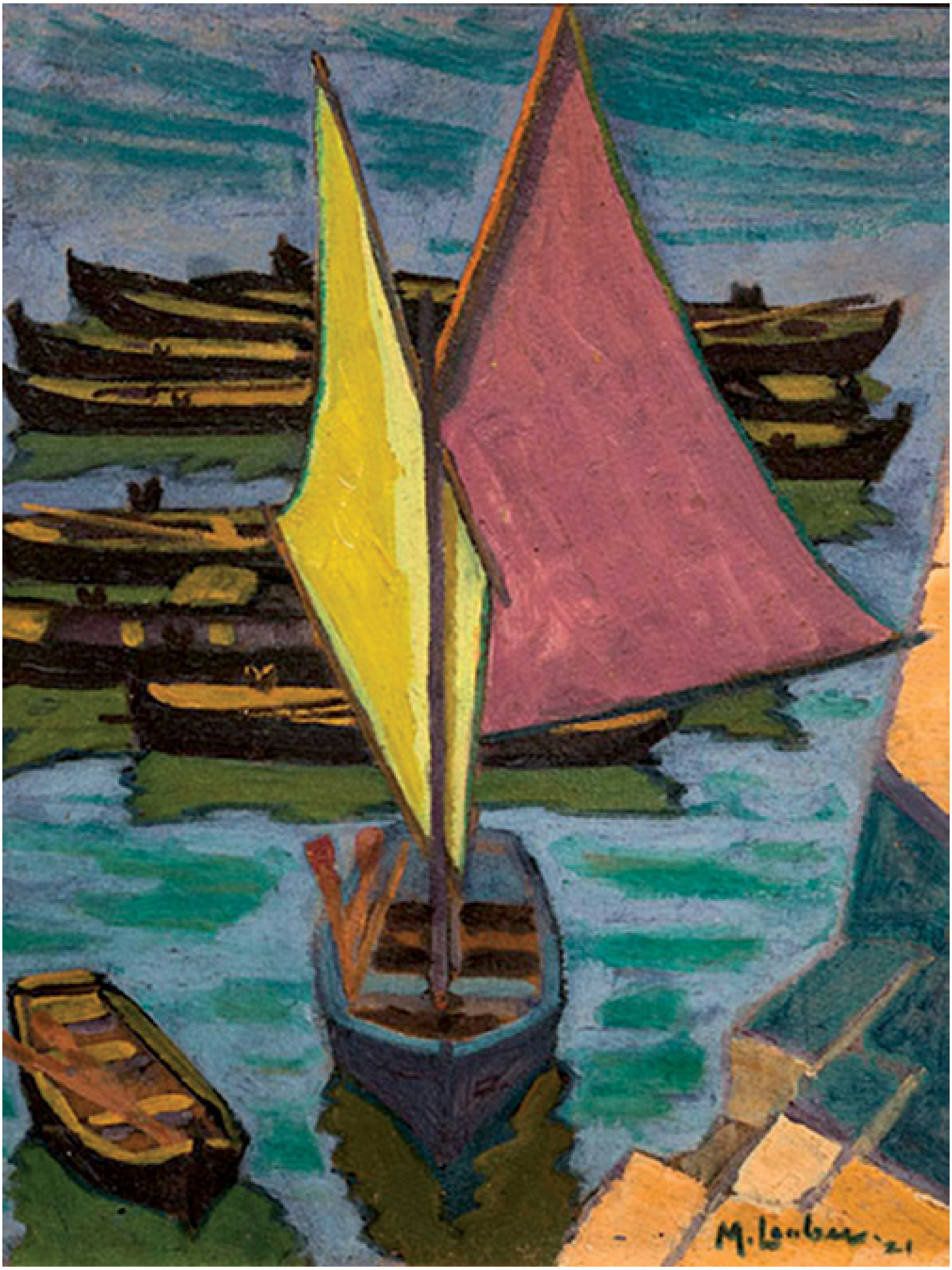
Auction Highlights

5TH AVENUE AUCTIONEERS

Highlights for upcoming auction

5thaveauctions.co.za

J.H. Pierneef (SA 1886 - 1957)
Extensive Mountain Landscape with Trees,
Oil, Signed & Dated ‘52, 45 x 60



Above: Maggie Laubser (SA 1886 - 1975) Oil, *Sailing & Rowing Boats*, Signed & Dated '21, 42 x 35

5th Avenue Fine Art Auctioneers

J.H. Pierneef, Oil

For Auction dates & auction catalogues, results, and a full archive of results from 2007 to present, visit **www.5thaveauctions.co.za**

Enquire: stuart@5aa.co.za ~ 011 781 2040

russelkaplan auctioneers rka

Wanted for upcoming auctions: art, antiques, furniture and jewellery
Next auction on Saturday 4th of August 2018

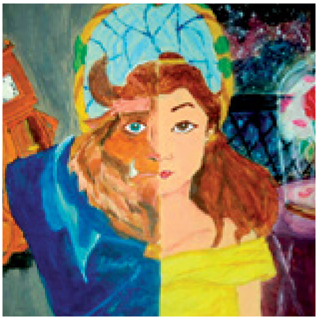
Keith Alexander, oil on canvas
SOLD R320 000

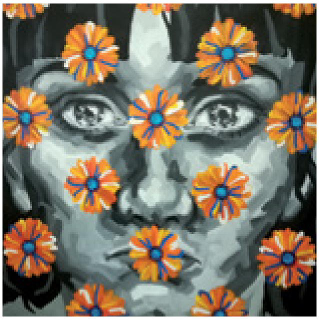
View previous auction results at www.rkauctioneers.co.za
011 789 7422 • 083 675 8468 • 12 Allan Road, Bordeaux, Johannesburg

The SA Art Times

NEW BLOOD WANTED FOR A NEW WORLD

Featured Schools Young Artists





The SA Art Times pays homage to our young artists and their fearless quest in creating their space in a new world. View fresh artwork submitted by art teachers and learners throughout SA in the next few pages.

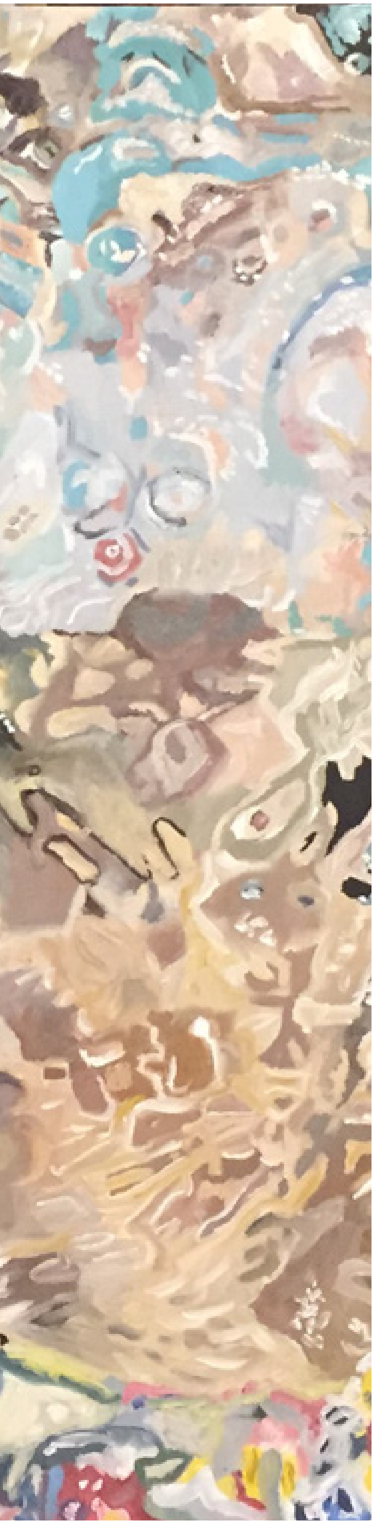
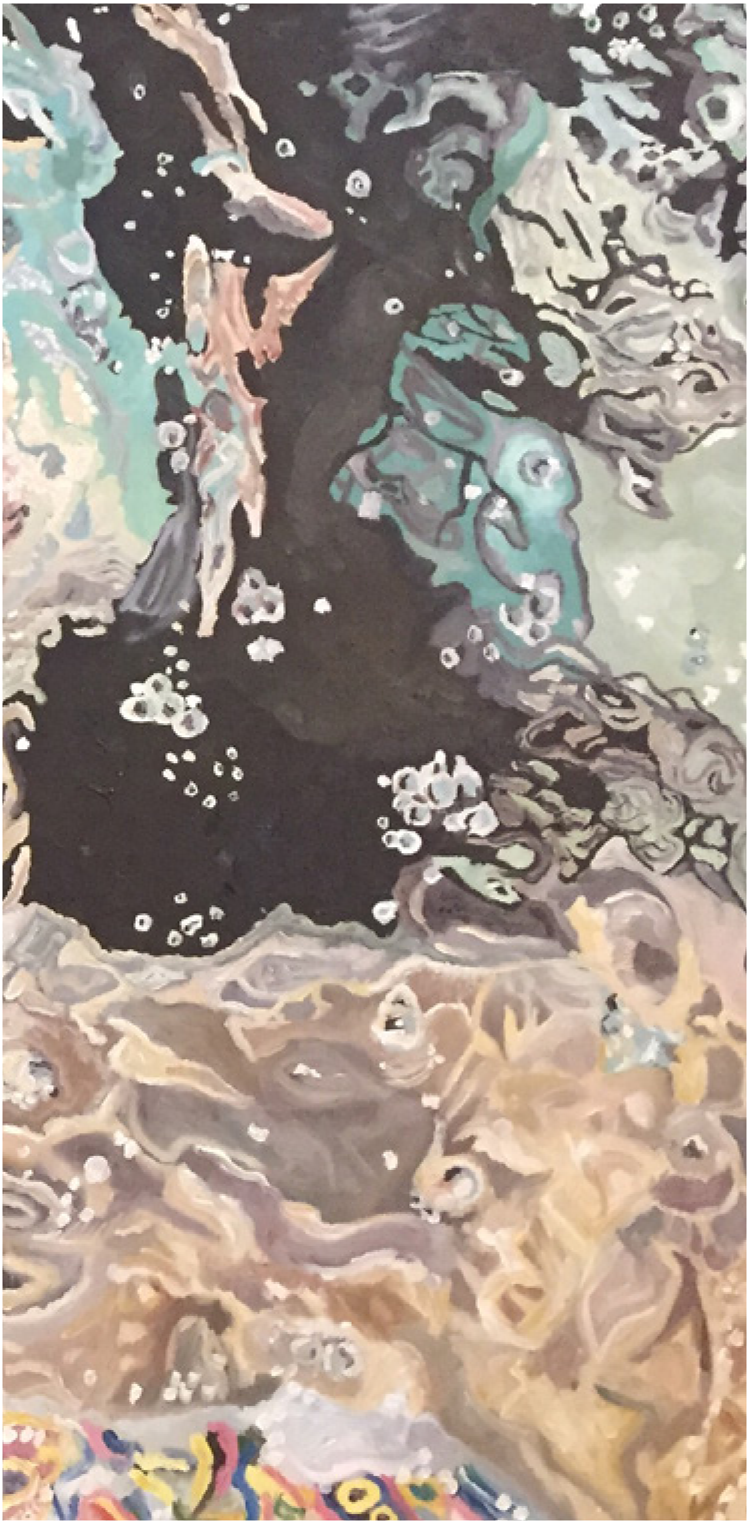
View daily updates of fresh, original and topical young issues at www.arttimes.co.za/newblood as it comes into our mailbox.

SUBMIT YOUR ARTWORK TO ART TIMES NEW BLOOD SOCIAL MEDIA PLATFORMS

Submit your Art Classes art or your own artwork directly to newblood@arttimes.co.za to have your work profiled to the global art world through our extensive SA Art Times social media platforms, magazine and website. arttimes.co.za / #sa_arttimes / @SAArtTimes

Left Hand Page: Alyssa Crawley, Belgravia Art Centre / Top Row Left: Kate Delport, Collegiate Girls High School
Top Row Centre: Baoying Liang, Edgemead High School / Top Row Right: Christine Cox, Livingstone High School
Bottom Row Right: Kira van Zyl, Fish Hoek High School / Bottom Row Centre: Cara Melck, Edgemead High School
Bottom Right: Uandi Turner, Westering High School

Anna Keyser, St. Anne’s Diocesan College

Tatum Truter, Edgemead High School

Above: Georgia Bergh, Springfield Convent School
Left Hand Page: Michaela Schormann, Penryn College

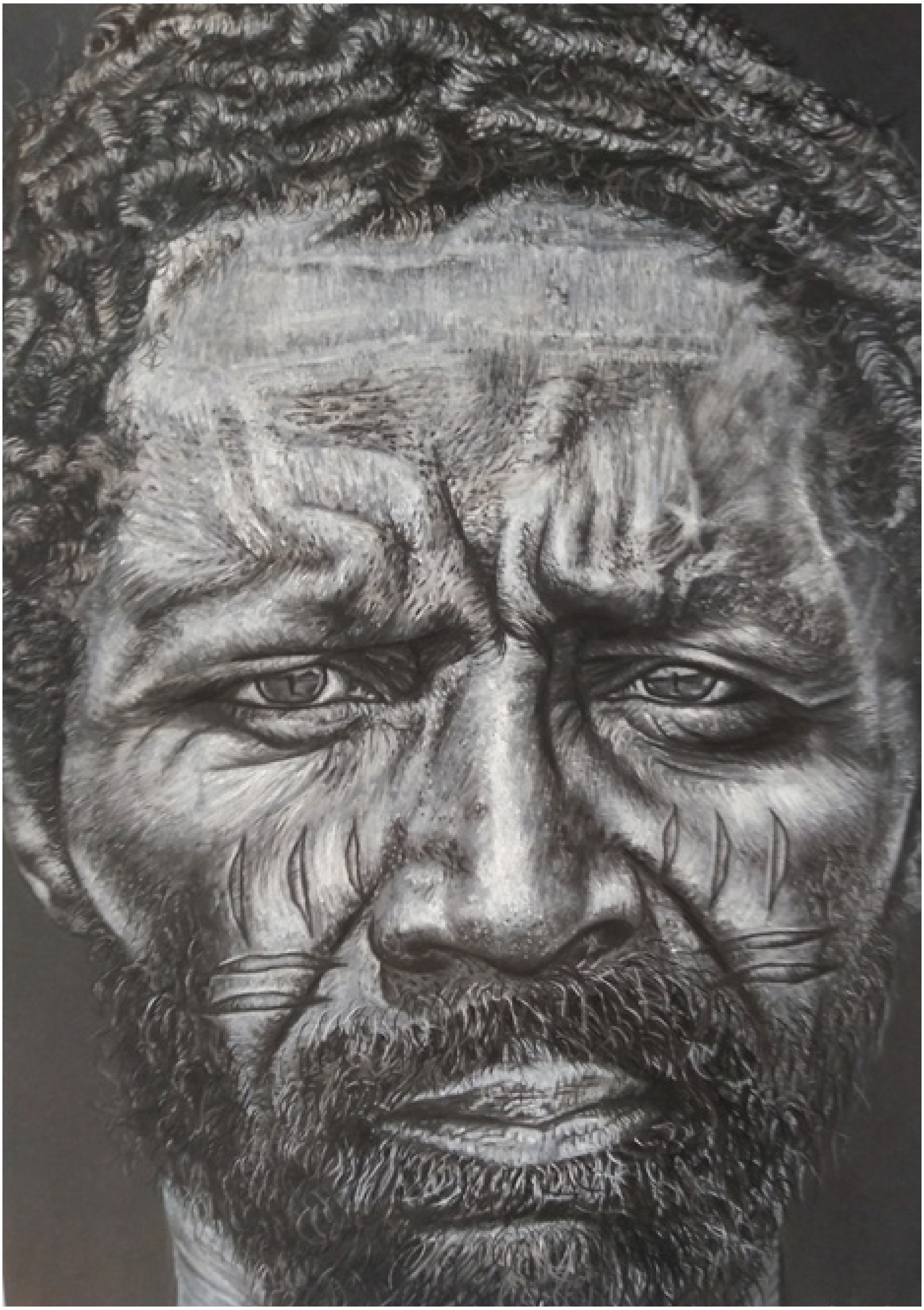
Taegan van Zyl, Collegiate Girls High School

Above: Uandi Turner, Westering High School
Right Hand Page: Uandi Turner, Westering High School

NOODUITGANG

Above: Kate Delport, Collegiate Girls High School
Left Hand Page: Hannah Wilkinson, Paarl Girls' High

Above: Ncedile Xundu, Queens College
Right Hand Page: Rachel-Ruth King, Clarendon High School for Girls


Jemma Mckenzie, Penryn College, *Untitled*

eclectica contemporary

A solo exhibition by
Georgia Lane

Opening 1 August 2018

+27214224145
69 Burg Street, Cape Town
info@eclecticacontemporary.co.za
www.eclecticacontemporary.co.za

eclectica print
G A L L E R Y

FROM SOIL

Featuring:

Michael Selekane
Ronald Muchatuta

Opening 1 August 2018

+27214224185

69 Burg Street, Cape Town

www.eclecticaprintgallery.co.za

admin@eclecticaprintgallery.co.za

ARTGO

EXHIBITIONS, GALLERY GUIDE: AUGUST 2018

- Ongoing Shows: Aug-September 2018
- Opening Exhibitions: August 2018
- Provincial Listings

Tay Dall, *Suspended Animation Landscape*

ONGOING SHOWS: AUGUST 2018

UNTIL 11/08/2018

GOODMAN GALLERY JHB
ON COMMON GROUND
DAVID GOLDBLATT &
PETER MAGUBANE
UNTIL 18/08/2018
WWW.GOODMAN-GALLERY.COM

UNTIL 18/08/2018

STEVENSON CAPE TOWN
BOTH, AND
GROUP EXHIBITION
UNTIL 22/08/2018

WWW.STEVENSON.INFO

UNTIL 22/08/2018

IS ART
PROFILE AND TOTEM
EXHIBITION OF SCULPTURE
BY JOHANN MOOLMAN
UNTIL 26/08/2018

UNTIL 26/08/2018

OLIEWENHUIS ART MUSEUM
VISUAL AIDS: CHALLENGING
NARRATIVES
UNTIL 26/08/2018

WWW.NASMUS.CO.ZA

UNTIL 26/08/2018

OLIEWENHUIS ART MUSEUM
TACIT CURATED BY
ELANI WILLEMSE
UNTIL 26/08/2018

WWW.NASMUS.CO.ZA

UNTIL 26/08/2018

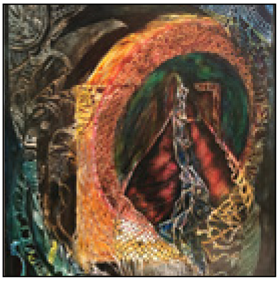
THE CHRIS TUGWELL GALLERY
CHRIS TUGWELL
01/08/2018 UNTIL 31/09/2018

WWW.CHRISTUGWELL.CO.ZA

UNTIL 26/08/2018

UNTIL 29/08/2018

UNTIL 30/08/2018



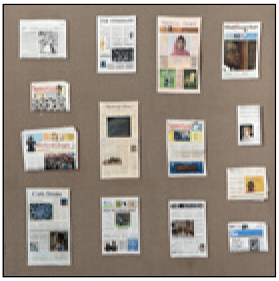
PRETORIA KUNSKAMER ART GALLERY
LUSHAN TURNER "DRAWING FROM THE SOURCE" & ERIKA VAN ZYL & STEPHI JOUBERT
UNTIL 31/08/2018

WWW.PRETORIAKUNSKAMER.CO.ZA

UNTIL 31/08/2018

ST. LORIENT FASHION AND ART GALLERY
THE UNEXPECTED - GROUP EXHIBITION
UNTIL 15/09/2018
WWW.STLORIENT.CO.ZA/ART-GALLERY

UNTIL 15/09/2018



BARNARD GALLERY
TOM CULLBERG: *FINDING NEW LIFE IN AN OLD FORM*
21/08/2018 UNTIL 18/09/2018

WWW.BARNARDGALLERY.COM

UNTIL 18/09/2018

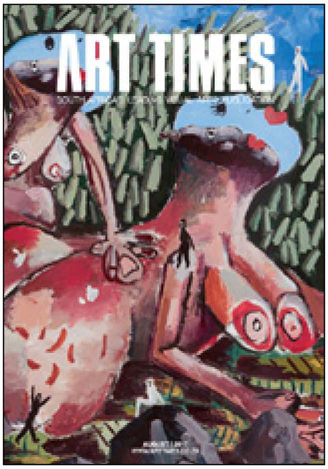
CAPE PALETTE
I AM BECAUSE WE ARE
GROUP EXHIBITION
101 MEADE RESTAURANT.
UNTIL 26/09/2018
WWW.CAPEPALETTE.CO.ZA

UNTIL 26/09/2018

JOHANNESBURG ART GALLERY
WOLFGANG TILLMANS: FRAGILE
UNTIL 30/09/2018

WWW.FRIENDSOFJAG.ORG

UNTIL 30/09/2018



LIST YOUR EXHIBITION

First public viewing at Decorex 8 to 12 Aug, Gallagher Estate
"**Twee blomhouers**" | Oil on canvas | 120 x 150cm

MICHAEL HEYNS

The importance of flowers

From his description of flowers, he received in hospital, just after his heart bypass operation, one can see how important flowers are to the artist. But even without this description, his love of flowers would have been overwhelmingly clear from the large number of very high standard of his flower paintings.

It would not farfetched, to come to the conclusion, that the flower, with its beauty, fragility and brief lifespan, is just another way of averting death with beauty, and ultimately with life itself, however fragile and shortlived it might be.

Many of his flower paintings are untitled. The flowers - in various phases of their lives – are frequently painted against dark and brooding backgrounds. The impression of a

First public viewing at Decorex 8 to 12 Aug, Gallagher Estate
"**Magnolia met windblom**" I Oil on canvas I 120 x 150cm

threatened fragment of beauty and life against the surrounding shadows of destruction and death is created.

Over the years there was a sort of irony in the way these masterly works have been received by the critics and the broader public. While these are the works with which the artist made a living over the years, critics tend to see them as less serious works in view of the modern tradition.

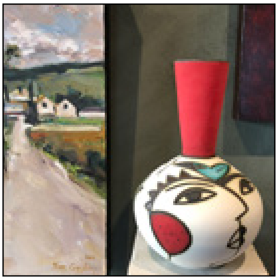
It is in these unpretentious, beautiful and technically excellent depictions of flowers that the artist triumphantly depicts his deepest and most honest response to the universal and ever-present threat of death.

*The above is an extract of opinion published in Michael Heyns, Chronological 2007 written by Fransi Phillips.

ART IN THE YARD GALLERY
VANESSA BERLEIN
01/08/2018 UNTIL 31/08/2018

WWW.ARTINTHEYARD.CO.ZA

01/08/2018 UNTIL 31/08/2018
WEEK 1 AUGUST



ART@39LONG
GROUP EXHIBITION
01/08/2018 UNTIL 30/08/2018

WWW.39LONG.GALLERY

01/08/2018 UNTIL 30/08/2018
WEEK 1 AUGUST

DIETMAR WIENING

ongoing exhibition of
bronze birds and marine life
082 891 9987
WWW.DIETMARWIENING.COM

01/08/2018 UNTIL 30/08/2018
WEEK 1 AUGUST

ECLECTICA CONTEMPORARY
IN THIS TIME BY GEORGIA LANE
OPENS 01/08/2018

WWW.ECLECTICACONTEMPORARY.CO.ZA

OPENS 01/08/2018
WEEK 1 AUGUST

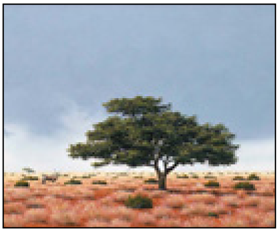
ECLECTICA PRINT GALLERY
ECLECTIC MIX OF PAST MASTERS
AND CONTEMPORARY PRINT MAKERS
01/08/2018 UNTIL 31/08/2018

WWW.ECLECTICAPRINTGALLERY.CO.ZA

01/08/2018 UNTIL 31/08/2018
WEEK 1 AUGUST

LANGKLOOF GALLERY
PERMANENT EXHIBITION OF
PAINTINGS & SCULPTURES
SHEENA RIDLEY
01/08/2018 UNTIL 01/12/2018
WWW.RIDLEY.CO.ZA

01/08/2018 UNTIL 01/12/2018
WEEK 1 AUGUST



LIFESTYLE ART GALLERY
PAUL MUNRO
SHOP ONLINE

www.lifestyleartgallery.co.za

Lifestyle Art Gallery
CNR BEYERS NAUDE
& YSTERHOUT DR
RANDPARK RIDGE
TEL 011 501 3360

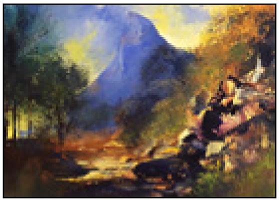
01/08/2018 UNTIL 30/08/2018
WEEK 1 AUGUST

OLIEWENHUIS ART MUSEUM
SPEAKING OUT AND STANDING
UP: IN HONOUR OF COURAGEOUS
SOUTH AFRICAN WOMEN
01/08/2018 UNTIL 26/08/2018

WWW.NASMUS.CO.ZA

01/08/2018 UNTIL 26/08/2018
WEEK 1 AUGUST

RED! the gallery



RED! THE GALLERY
ART GALLERY & CAFE. STEENBERG
VILLAGE, TOKAI AND 4 BREE
STREET, PORTSIDE
BUILDING, CAPE TOWN
01/08/2018 UNTIL 31/08/2018
WWW.REDTHEGALLERY.CO.ZA

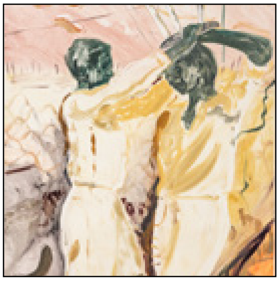
01/08/2018 UNTIL 31/08/2018
WEEK 1 AUGUST

WWW.ARTGO.CO.ZA

OPENING EXHIBITIONS

AUGUST 2018 WEEKS 1-4

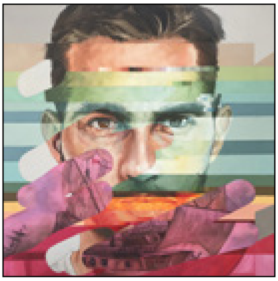
Kirsten Sims, *31*, 2018, mixed media on board, 1205 x 900mm, Salon 91



SMITH
SOLO EXHIBITION BY
ANNA VAN DER PLOEG
01/08/2018 UNTIL 25/08/2018

WWW.SMITHSTUDIO.CO.ZA

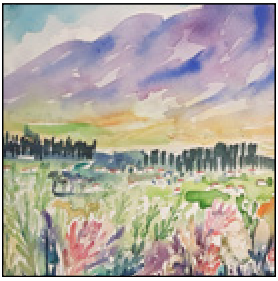
01/08/2018 UNTIL 25/08/2018
WEEK 1 AUGUST



STATEOFTHEART GALLERY
UNTITLED: 08/18 | A GROUP EXHIBITION
OF NEW WORK BY CORNÉ EKSTEEN,
PASCALE CHANDLER AND JEANNIE
KINSLER AMONGST OTHERS.
01/08/2018 UNTIL 25/08/2018

WWW.STATEOFTHEART-GALLERY.COM

01/08/2018 UNTIL 25/08/2018
WEEK 1 AUGUST



TERESA DECINTI
FINE ART GALLERY
01/08/2018 UNTIL 30/09/2018

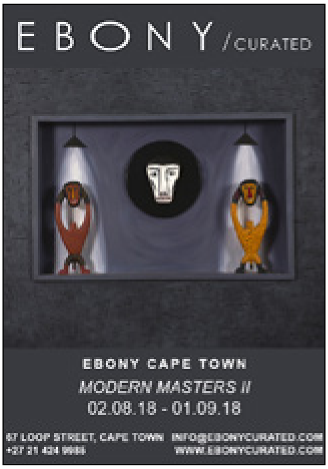
WWW.TERESADECINTI.COM

01/08/2018 UNTIL 30/09/2018
WEEK 1 AUGUST

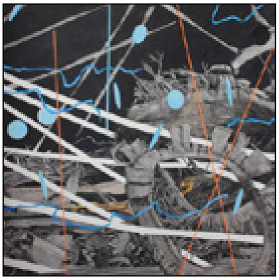
YIULL DAMASO ARTISTS' STUDIO & GALLERY
01/08/2018 UNTIL 31/08/2018

WWW.YIULL.COM

01/08/2018 UNTIL 31/08/2018
WEEK 1 AUGUST



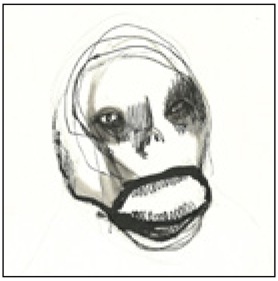
02/08/2018 UNTIL 01/09/2018
WEEK 1 AUGUST



GALLERY 2
A SOLO EXHIBITION
BY WESSEL VAN HUYSSTEEN
02/08/2018 UNTIL 25/08/2018

WWW.GALLERY2.CO.ZA

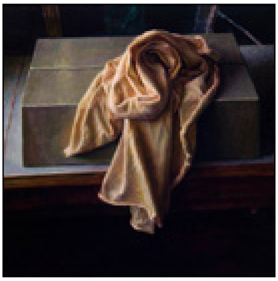
02/08/2018 UNTIL 25/08/2018
WEEK 1 AUGUST



PRIEST GALLERY
BAD MEN WITH BIG CHICKENS
02/08/2018 UNTIL 27/08/2018

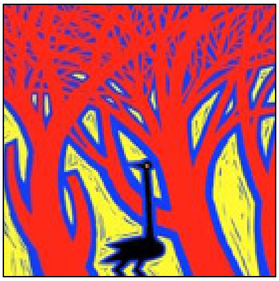
WWW.PRIEST.CO.ZA

02/08/2018 UNTIL 27/08/2018
WEEK 1 AUGUST



IRMA STERN MUSEUM
ANDRIES GOUWS
VERTOEF/LINGER
04/08/2018 UNTIL 24/08/2018
WALKABOUTS: 07/08/2018
12:00 AND 18/08/2018 11:00AM
WW.ANDRIESGOUWS.COM

04/08/2018 UNTIL 24/08/2018
WEEK 1 AUGUST



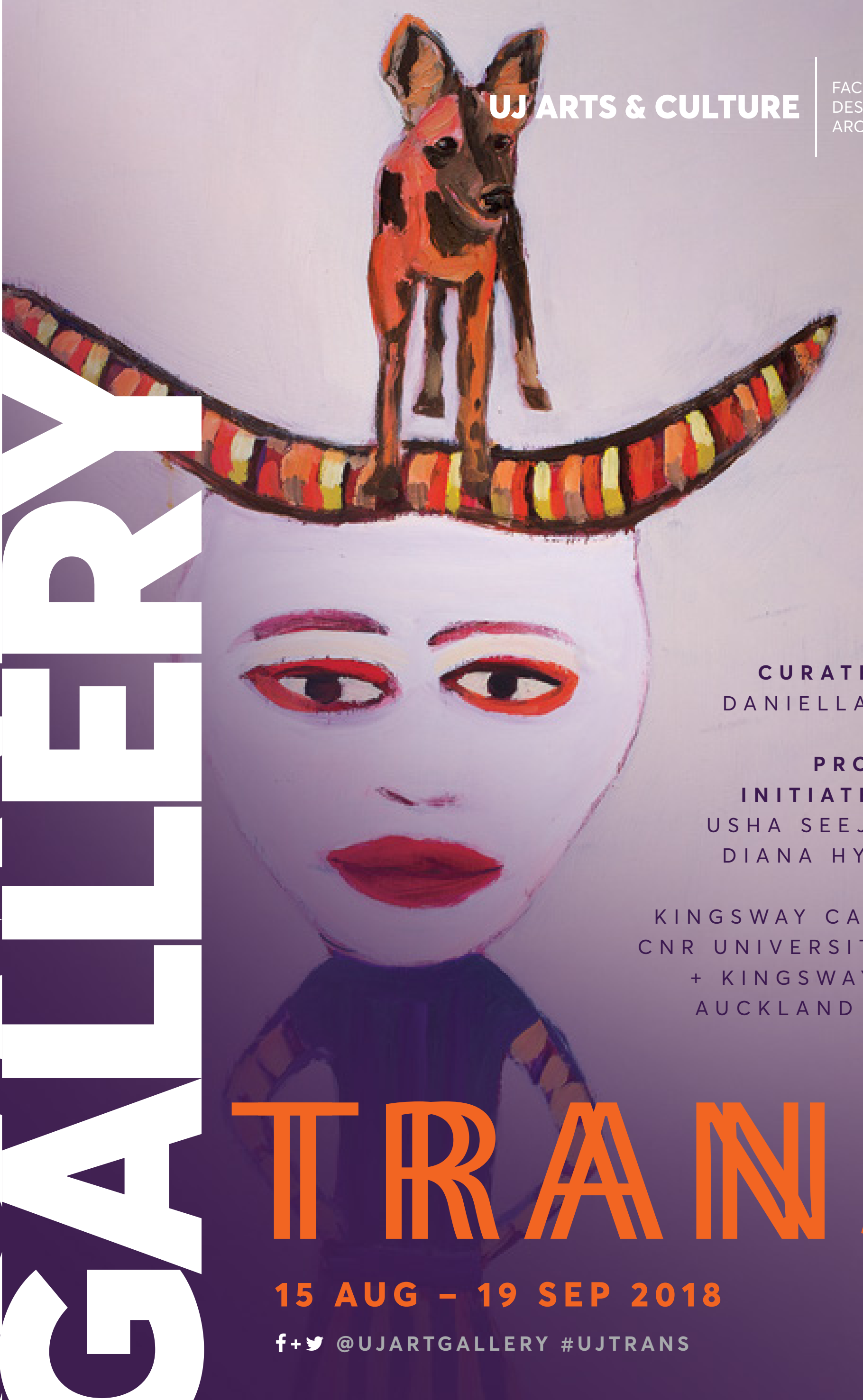
MARITZ MUSEUM
RED TREES AND OTHER PICTURES
EXHIBITION OF NEW GICLEE DIGITAL PRINTS
BY MULTI-MEDIA ARTIST NICOLAAS MARITZ
04/08/2018 UNTIL 30/10/2018
SITES.GOOGLE.COM/VIEW/
NICOLAASMARITZGALLERY

04/08/2018 UNTIL 30/10/2018
WEEK 1 AUGUST

UJ ART GALLERY

UJ ARTS & CULTURE

FACULTY OF ART, DESIGN & ARCHITECTURE



CURATED BY
DANIELLA GÉO

PROJECT INITIATED BY
USHA SEEJARIM
DIANA HYSLOP

KINGSWAY CAMPUS
CNR UNIVERSITY RD
+ KINGSWAY AVE
AUCKLAND PARK

TRANS

15 AUG – 19 SEP 2018

f+ @UJARTGALLERY #UJTRANS

AEDEMPSEY.AC.ZA
T 011 559 2099

GALLERY HOURS
MON – FRI :: 09:00 – 16:00
CLOSED ON WEEKEND + PUBLIC HOLIDAYS

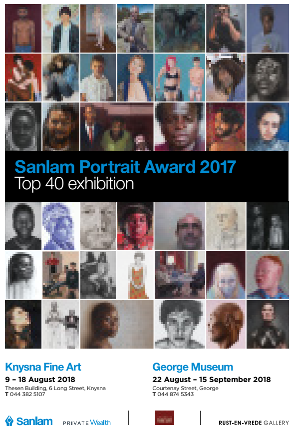
IMAGE :: DETAIL FROM DIANA HYSLOP :: WHERE WERE YOU WHEN I PASSED YOU BY. 2016

BAG FACTORY

UNIVERSITY OF JOHANNESBURG

ABSA GALLERY JHB
MARTIN ONYSIS
DATES OF EXHIBITION
07/08/2018 UNTIL 31/08/2018

07/08/2018 UNTIL 31/08/2018
WEEK 1 AUGUST



09/08/2018 UNTIL 15/09/2018
WEEK 2 AUGUST

ALICE ART GALLERY
GIORGIO TROBEC
11/08/2018 UNTIL 12/08/2018

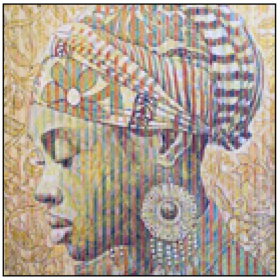
WWW.ALICEART.CO.ZA

11/08/2018 UNTIL 12/08/2018
WEEK 2 AUGUST

ALICE ART GALLERY
JONEL SCHOLTZ
11/08/2018 UNTIL 12/08/2018

WWW.ALICEART.CO.ZA

11/08/2018 UNTIL 12/08/2018
WEEK 2 AUGUST



EVERARD READ FRANSCHHOEK
THE ANNUNCIATION
BY GARY STEPHENS
11/08/2018 UNTIL 31/08/2018
WWW.EVERARD-READ-FRAN-SCHHOEK.CO.ZA

11/08/2018 UNTIL 31/08/2018
WEEK 2 AUGUST

SALON NINETY ONE
A SOLO EXHIBITION BY
KIRSTEN SIMS
17/08/2018 UNTIL 15/09/2018

WWW.SALON91.CO.ZA

17/08/2018 UNTIL 15/09/2018
WEEK 3 AUGUST

ALICE ART GALLERY
PETRO NEAL
18/08/2018 UNTIL 19/08/2018

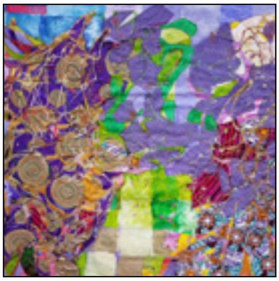
WWW.ALICEART.CO.ZA

18/08/2018 UNTIL 19/08/2018
WEEK 3 AUGUST

ALICE ART GALLERY
ESTE MOSTERT
25/08/2018 UNTIL 26/08/2018

WWW.ALICEART.CO.ZA

25/08/2018 UNTIL 26/08/2018
WEEK 4 AUGUST



NDIZA GALLERY
DIANE WEBB. 'THE FABRIC OF LIFE AND THE THREADS THAT HOLD US TOGETHER'.
25/08/2018 UNTIL 25/09/2018
WWW.NDIZAGALLERY.COM

25/08/2018 UNTIL 25/09/2018
WEEK 4 AUGUST

sculptx

INVITATION TO PARTICIPATE

Proposals welcome for our annual sculpture fair. Larger works in public spaces in Melrose Arch and an exciting sculpture focussed group exhibition in the gallery.

Installation of larger works: 20 to 27 August
Opening: 30 August
Exhibition run: 31 August to 30 September

Larger works to remain for extended periods depending on agreement with the artists.
Email portfolio, bio, proposals or questions to craig@themelrosegallery.com

themelrosegallery.com

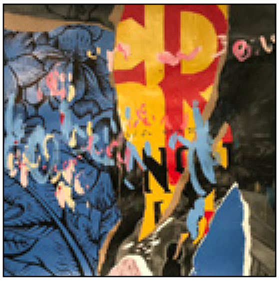
THE **MELROSE** GALLERY

11.09.2018 UNTIL 24.10.2018 www.rust-en-vrede.com

RUST-EN-VREDE GALLERY

IS ART GALLERY
AN EXHIBITION OF SCULPTURE BY JOHANN MOOLMAN TITLED PROFILE AND TOTEM
UNTIL 26/08/2018

UNTIL 26/08/2018
WEEK 4 AUGUST



AVA GALLERY
NANDO'S CREATIVE EXCHANGE 2018
30/08/2018 UNTIL 26/09/2018

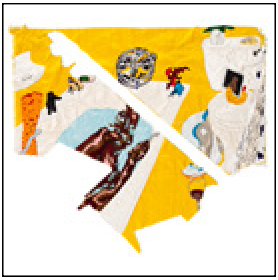
WWW.AVA.CO.ZA

30/08/2018 UNTIL 26/09/2018
WEEK 4 AUGUST

OLIEWENHUIS ART MUSEUM
30TH SOPHIA GRAY MEMORIAL LECTURE AND EXHIBITION
30/08/2018 UNTIL 24/09/2018

WWW.NASMUS.CO.ZA

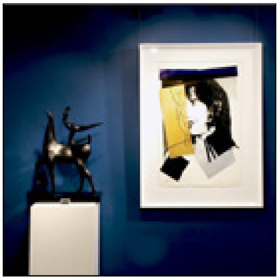
30/08/2018 UNTIL 24/09/2018
WEEK 4 AUGUST



FNB JOBURG ART FAIR
SANDTON ART CENTER
06/09/2018 UNTIL 09/09/2018

WWW.FNBJOBURGARTFAIR.CO.ZA

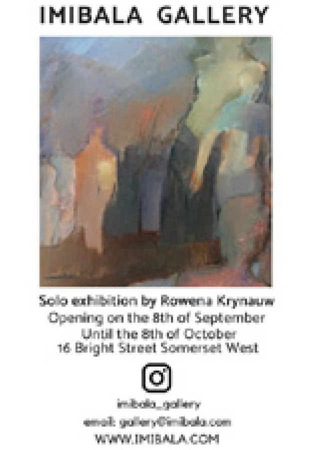
06/09/2018 UNTIL 09/09/2018
WEEK 1 SEPTEMBER



THE WHITE HOUSE GALLERY
EXHIBITING AT FNB JOBURG ART FAIR
06/09/2018 UNTIL 09/09/2018

WWW.WHG.CO.ZA

06/09/2018 UNTIL 09/09/2018
WEEK 1 SEPTEMBER



08/09/2018 UNTIL 08/10/2018
WEEK 2 SEPTEMBER

RUST-EN-VREDE GALLERY
LESLEY IRELAND MATHEW CONSEQUENCES
11/09/2018 UNTIL 24/10/2018

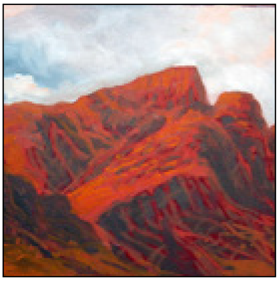
WWW.RUST-EN-VREDE.COM

11/09/2018 UNTIL 24/10/2018
WEEK 2 SEPTEMBER

RUST-EN-VREDE GALLERY
CARLA BOTES SOLO EXHIBITION
11/09/2018 UNTIL 24/10/2018

WWW.RUST-EN-VREDE.COM

11/09/2018 UNTIL 24/10/2018
WEEK 2 SEPTEMBER



RUST-EN-VREDE GALLERY
VASEK MATOUSEK - SOMETHING OLD, SOMETHING NEW
11/09/2018 UNTIL 24/10/2018

WWW.RUST-EN-VREDE.COM

25/07/2018 UNTIL 26/07/2018
WEEK 4 SEPTEMBER

SOLO EXHIBITION 2-23 SEPTEMBER 2018
KHOIKHOI POP
ADE KIPADES
PAINTING - GRAPHICS - SCULPTURE
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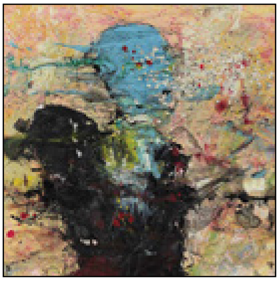

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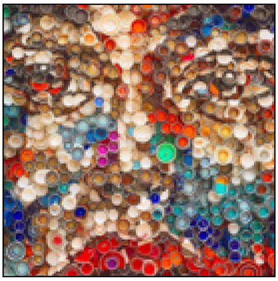

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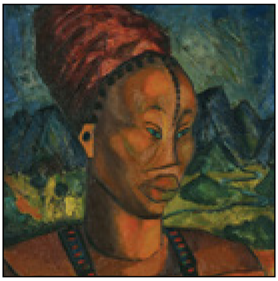

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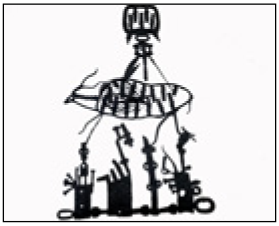

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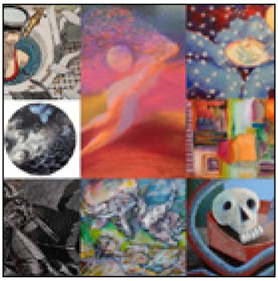

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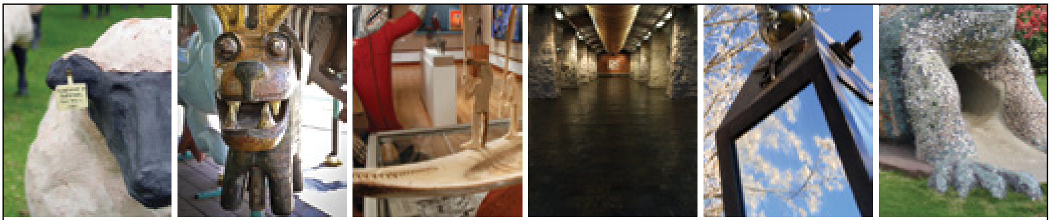

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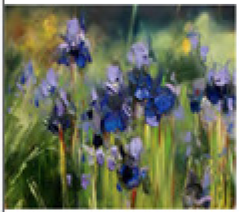

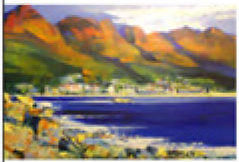

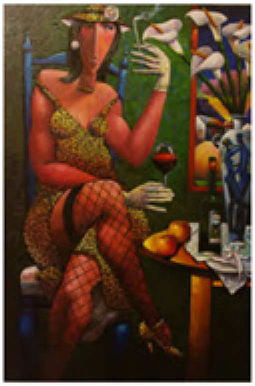

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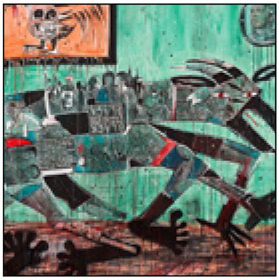

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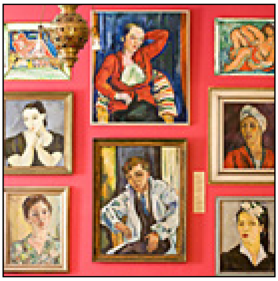

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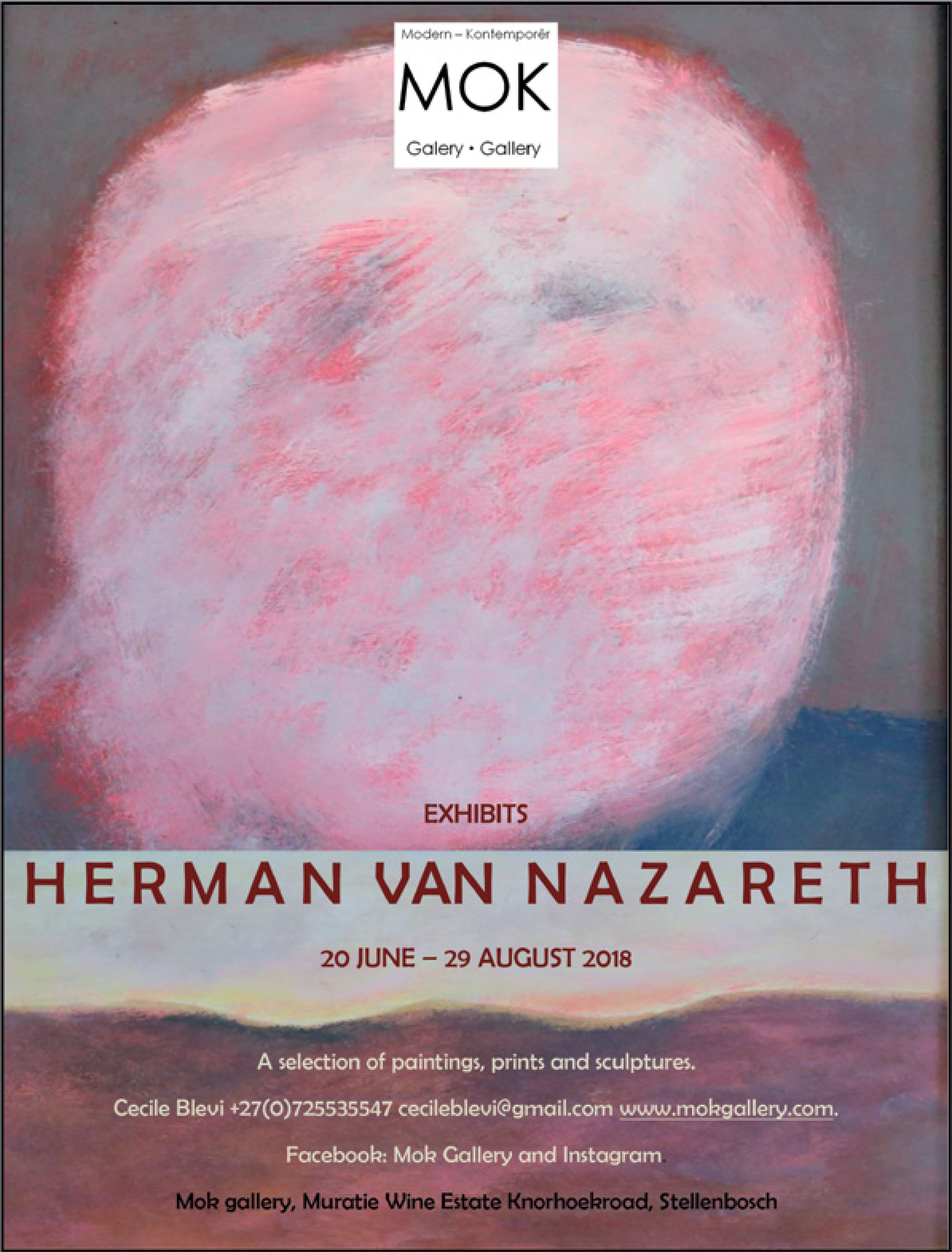
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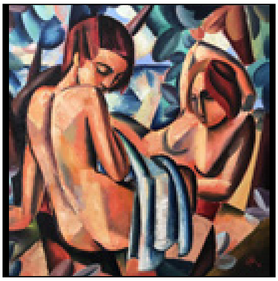

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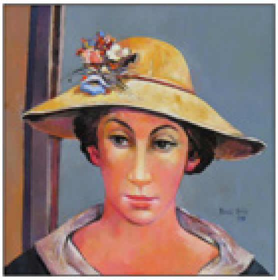

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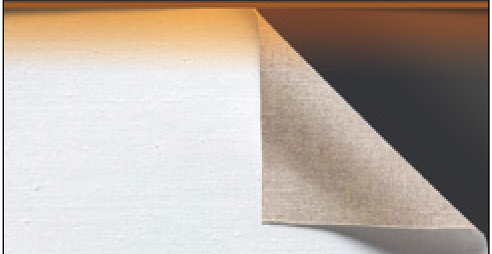

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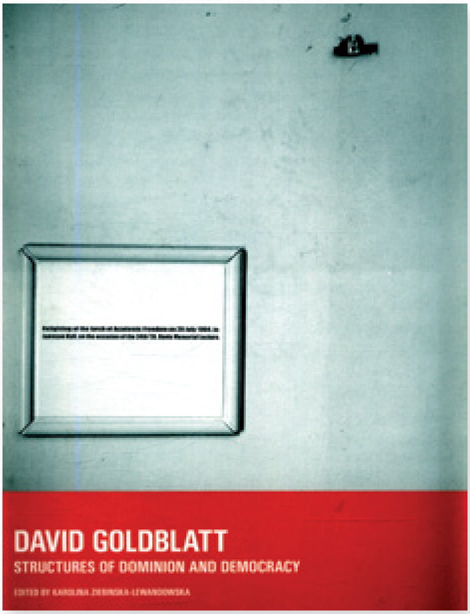
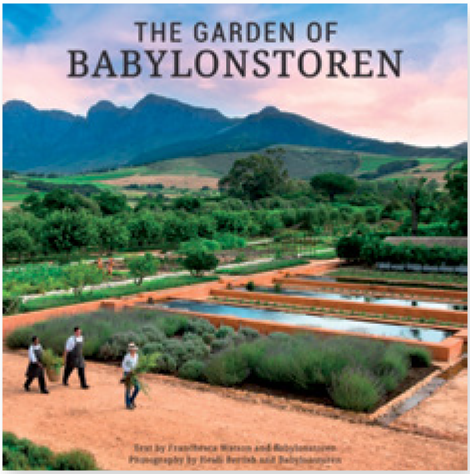


Structures of Dominion and Democracy

Structures of Dominion and Democracy is a selective retrospective of David Goldblatt, with texts by Golblatt and essays by Ivor Powell and Karolina Ziebinska-Lewandowska that explore the photographer's work in the context of South African political and cultural history, as well as his contribution to the wider history of photography. Starting from his earliest photographic searchings, it shows the foundations of Goldblatt's critical passion for photography, his social sensitivity and political consciousness. Reproducing original handmade dummies and working plates, the process of bookmaking and other diverse applications of these often iconic images are laid bare. Some of Goldblatt's most recent photographs, always in tight relation to the changing situation in South Africa, are included alongside assembles of Goldblatt's influential series including "On the Mines," "Some Afrikaners" and "Structures" with some less well-known including "Kas Maine," and reconstructs the history of their first publication in the international press. (R1300)



The Garden at Babylonstoren

The mostly edible garden of Babylonstoren in the Drakenstein Valley of the Cape Winelands has become a must-see for all visitors to the region. Not simply because it is beautiful, but because it offers a mesmerising range of experiences to both the day tripper and hotel guest, encompassing history, insight into the workings of a productive farm and food garden, and how the land can be cultivated along diversified yet integrated principles. As co-author Franchesca Watson says, 'The way Babylonstoren expresses itself visually is inordinately charming. Every material is simple and intrinsic, nothing is smart or clever or tacky, everything is understandable and filled with sincerity; it is a generous place.' ***The Garden at Babylonstoren*** is visually stunning and covers every aspect of the 3.5-hectare garden: its design, Cape Dutch history, plants, cultivation methods and the people behind it all. (R400)

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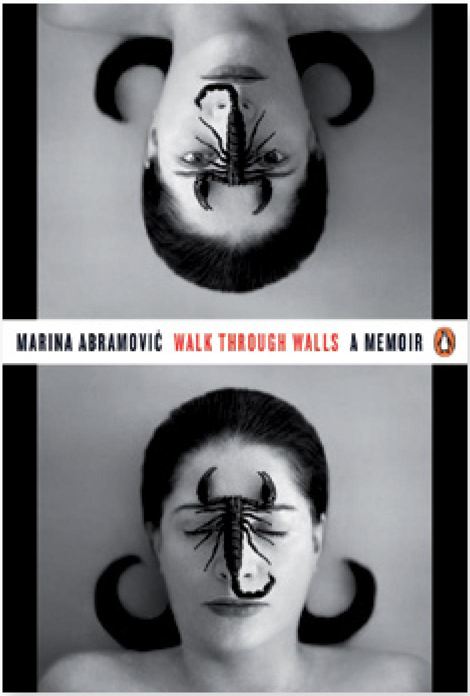

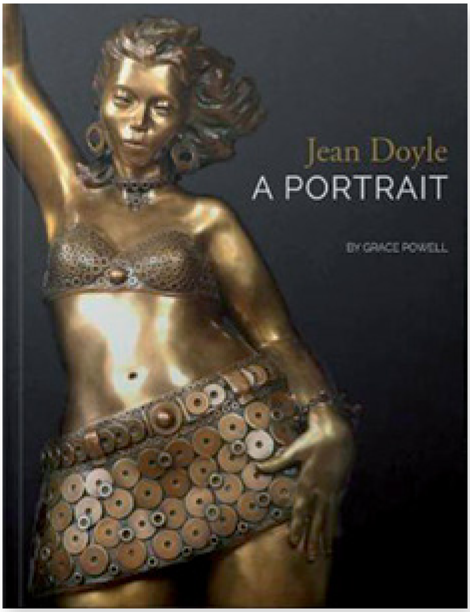

Walk Through Walls

Walk through Walls spans Marina Abramovic's five decade career, and tells a life story that is almost as exhilarating and extraordinary as her groundbreaking performance art. Taking us from her early life in communist ex-Yugoslavia, to her time as a young art student in Belgrade in the 1970s, where she first made her mark with a series of pieces that used the body as a canvas, the book also describes her relationship with the West German performance artist named Ulay who was her lover and sole collaborator for 12 years. Abramovic has collaborated with stars from Lady Gaga to Jay-Z, James Franco and Willem Dafoe. Best known for her recent pieces 'The Artist is Present' and '512 Hours', this book is a fascinating insight into the life of one of the most important artists working today, and the woman who has been described as 'the grandmother of performance art' (R235)

Jean Doyle, A Portrait by Grace Powell

Jean Doyle, A Portrait is a glorious tribute to one of South Africa's quietest artists. Part-biography, part critique the book explores how Jean has formed, shaped, forged and polished her career over 45 years. Frequently told through her private sculpture notes, going beneath the layers of bronze and clay to the inspirational heart of her work, tracing her artistic journey. Doyle's mammoth Angolan national monument, *The Battle of Kifangondo*, is one of the largest bronze sculptures in Africa at nine meters high and weighing eight tons. *Just Nuisance* in Simonstown and *Long Walk to Freedom* (Statue of Nelson Mandela) outside Groot Drakenstein Correctional Centre, Paarl are well-known works that celebrates the intelligence, unmistakable sense of humour and, strikingly, the modest humility with which Jean Doyle has emerged as one of the greatest story-telling South African artists of our time. (R455)

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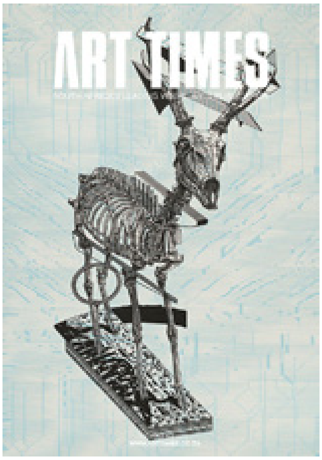

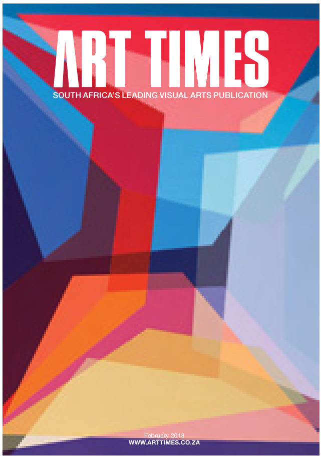

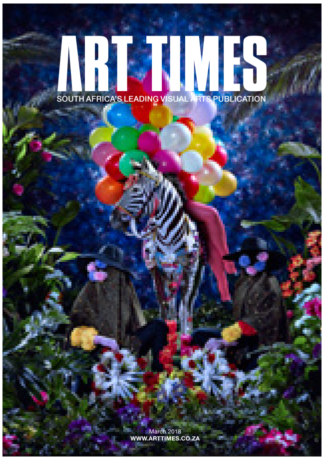

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A Good Read

WHAT MAKES A DACHSHUND THE PERFECT MUSE?

The long history of sausage dogs in art

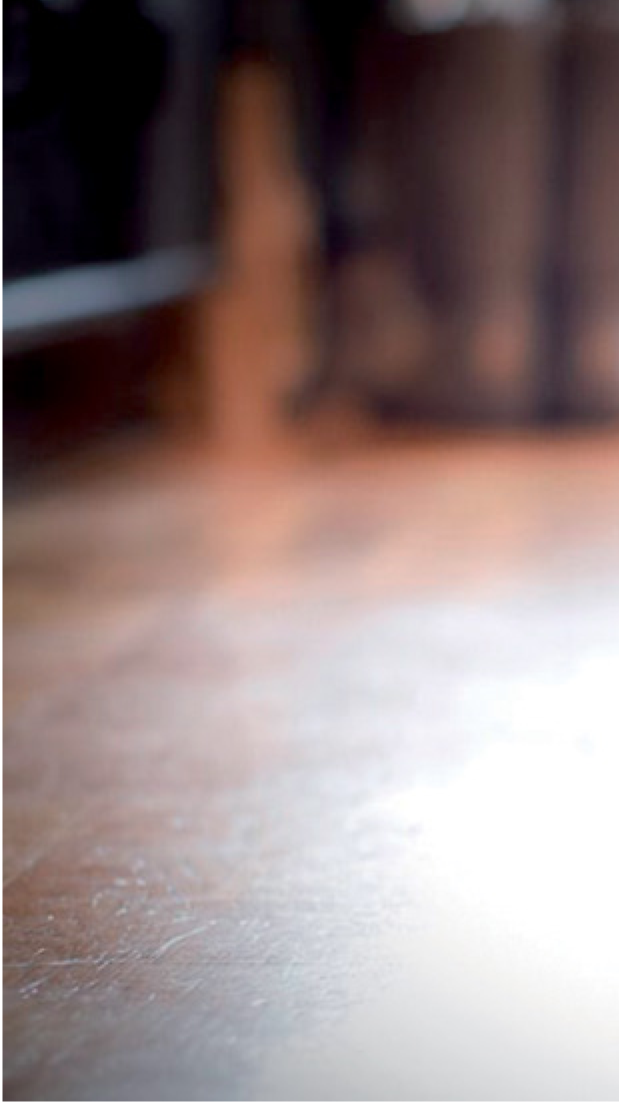
First published in The Guardian UK
By David Capra

From Picasso to Warhol, dachshunds have been the constant companion of creative types. Sausage dog enthusiast David Capra explains why.

My muse is a seven-year-old chocolate and tan sausage dog. I was captivated by Teena when she was a pup: ears that moved like a tiny elephant's, a seal-jolting head and platypus feet pitter-pattering along, trying to get hold of my laces. Before we met I made sculptures called Prayers for Sausage Dog; one such work was a three-headed dachshund contraption the tail of which I vigorously turned in hope it would summon such a creature. It seems to have worked: Teena was rescued from a puddle of mud under a house in Nyngan, in the Bogan shire of New South Wales.

Teena is named after a Tena Pad, a Swedish-based urinary incontinence product. She was christened with her name by virtue of her shape – she distinctly resembles one of those great inventions of absorbency. In addition, Teena often greets strangers with a rolling operation, landing on her back, presenting a memento of the happy occasion: a small tinkle.

In 2016, Teena launched her own fragrance, Eau de Wet Dogge, on Australian breakfast television with a smell-o-vision segment with Karl Stefanovic and Lisa Wilkinson. In 2014, Teena's Bathtime was launched at the Museum of Contemporary Art's Bella room, where audiences were invited to help bathe a large sculpture of Teena. Visitors grew so attached to the room-sized zigzagging Teena installation that some had to be consoled when she was packed away. Visitors related to Teena's experiences around anxiety (Teena doesn't enjoy bath time). Some wrote letters of advice to her, for example: "Get over it, it's only a bath", and "Baths will keep you smelling fresh. Maybe start with soaking your paws."



'What makes a dachshund so adored by artists?' asks performance artist David Capra. Photo: Samantha French, Getty Images/EyeEm

Last year, I embarked on a global self-funded "saus tour", documenting sausage dogs I encountered on footpaths. In New York, I met Katy Dobbs, who had been the longstanding editor-in-chief of Muppet Magazine. "I got a weiner dog of my own after falling in love with a close friend's [dog]," she said. That friend had been Andy Warhol.

Warhol and his tan short-haired Archie were inseparable, Dobbs told me. It wouldn't be uncommon for the artist to switch attention to Archie during interviews or make an appearance at Studio 54, paw in hand.

“Archie was a mirror of his boss,” says Jamie Wyeth, who made oil paintings of the pair. “He’d sit there and stare at people. And just like Andy, he didn’t say a word.”In 1957, American photographer David Douglas Duncan and his pet dachshund, Lump, set off in his Mercedes Gullwing 300 SL to visit Pablo Picasso in the Villa La Californie, near Cannes. Used to living in a cramped Rome apartment, Lump liked Picasso’s endless rooms and Esmeralda, the artist’s pet goat, so much that he decided to stay. The Marriage of Lolita and Lump chapter in Duncan’s book, Lump: The Dog Who Ate a Picasso, shows Lump’s first meeting with a lady dachshund. Picasso can be seen helping the two consummate their marriage. (On a related note, a friend of mine used to be employed to assist dachshunds to mate. “Their bodies don’t quite meet up, you see,” my friend told me, “so they needed an extra pair of hands.”)

Soon after Lump’s arrival, Picasso commemorated their first lunch together by inscribing in ink the dog’s outstretched silhouette on a porcelain plate. A photograph shows the moment immediately afterwards, with Picasso’s fishbone spread across his mouth and Lump’s yearning eyes looking on.

Lump was a constant companion of Picasso, the two dying only days apart. Duncan says of their bond: “When Picasso looked at Lump a sweet gentleness glowed in his eyes. Once he said, ‘Lump has the best and worst in us!’.”

It can't be a coincidence that two of the world's' most celebrated 20th-century artists each had a dachshund in their life. Is it a dachshund's zany attentiveness and pointed gaze that makes an artist feel like they are on top of the world? Is it too far-fetched to ask: if it wasn't for Lump or Archie, would these artists have remained in the public eye?

American painter William N Copley is another notable artist seduced by the dachshund. His four-legged friend would pop up in painted scenes alongside car accidents, meat grinders, nude women and patterned interiors. French avant garde artist Pierre Bonnard tenderly rendered his dachshund with a few scarce brush marks, seated in rooms of yellow and magenta, or on someone's lap at dinner.

Ruthie, the pup of German expressionist Franz Marc, is depicted in Dog Lying in the Snow, voted the Städel Museum's most popular painting in 2008. We can't be sure if the dog depicted is of the dachshund breed, but it does bear those familiar triangular ears and elongated log body. According to Marc, animals are the

David Capra and Teena perform at TEDxSydney in June. Photograph: Catherine McElhone/2018 Catherine McElhone

Andy Warhol with his beloved dachshund Archie in November 1973. Photograph: Jack Mitchell/Getty Images

only innocent and pure creatures left in this corrupted world. Though, if he truly believed that, it is unlikely he ever encountered the headstrong and mischievous dachshund.

In Alba, northern Italy, I came face to face with futurist Giacomo Balla's Dynamism of a Dog on a Leash. This masterpiece presents a dachshund with multiple paws a' flapping looking somewhat between a well-oiled machine and progress itself, as it purposefully walks down the street. Only hours earlier on the flight over, I watched how Jim Carrey's character on The Truman Show learns his entire life is a 24-hour-a-day TV program. During the realisation sequence, a dachshund is seen raging the road, its leash tumbling in the wind and sausage body zipping across the frame.

Another pit stop on the saus tour was meeting New York dog artist William Wegman, known for his collaborations with weimaraners, like Fay Ray, the "supermodel dog" who counted balls on Sesame Street. Wegman now works with Flo and Topper, the half-brother and sister duo. Fresh from their photo shoot with Vogue, I presented them with Eau de Wet Dogge, a gift from Teena. The kitchen became a beastly whirlwind mass of grey as the two circled the scent. Flo and Topper then demonstrated how they balanced on their famed white plinths. I saw the same level of bodily pose and focus that sweeps across Teena's face when the camera makes an appearance. Some dogs, more than others, are made for show business, yet all the dachshunds I know go about life like they are continually in the spotlight.

Next on the saus tour list is the brand new Dackelmuseum in Passau, Germany. Of particular interest is what appears to be a stuffed half dachshund, half Komodo dragon on display.

Australian artist Bennett Miller is no stranger to the sausage dog form, staging the work Dachshund UN across the globe. Here, delegates were replaced by real dachshunds in a to-scale tiered model of the United Nations commission on human rights assembly.

Dachshunds mimic United Nations delegates in Australian artist Bennett Miller's Dachshund UN. Photograph: Michelle Siu/AP

"I was looking at this idea of form following function and the dachshund form is sort of strange because it's very divorced from its function," Miller said in 2012. "The dachshund [is] a good metaphor for the UN, mostly because of the restricted form [of] their tiny legs …[looking] proud and determined." For one hour, little dogs barked into microphones seated behind country name placards. Pure joy and mania.

British painter David Hockney, known for his fashionable ensembles of stripes, bow ties and smart trousers, was often seen with dachshunds Stanley and Boodgie. The two would regularly be found in Hockney's studio, sitting on their cushions, snuggling up to each other as they watched each brushstroke. They complement the picture, not unlike the handsome Daki the dachshund in Jacques Tati's 1958 slapstick comedy, Mon Oncle. Dressed in tartan print, the family pet appears to be of the same make as the modernist furnishings populating the sets.

Stanley and Boogie have had an entire picture book, Dog Days, dedicated to their laying about. "I notice the warm shapes they make together, their sadness and their delights," Hockney writes. "And being Hollywood dogs, they somehow know that a picture is being made."

The Hollywood Hills is a far cry from barking at badgers in the countryside, which is what the dachshund was originally bred for.

What makes a dachshund so adored by artists? Maybe it's because a sausage dog is the only match for an artist's ego. The dachshund sure is an authority when it comes to singlemindedness. They see the world for what it is: theirs and for the taking. Teena demonstrated this recently when, before presenting to a TEDx audience of 5000, she developed a reputation backstage for all her barking – so much that a sign was hung on her dressing room: "Please knock with only two gentle knocks. Enter with caution."

• David Capra is a Sydney-based performance artist who regularly collaborates with his dachshund, Teena

• The photograph of the author and his dachshund originally published in this article was replaced on 16 July 2018 and the article was amended to clarify that Teena's Bathtime involved bathing a sculpture of Teena, not the dog herself

Hockney with his two sausage dogs. Photograph: Tony Larkin/REX/Shutterstock

ENDING A SEVEN-YEAR DISPUTE

US Court Rules That Artists Aren't Entitled to Royalties for Artworks Resold at Auction

By Eileen Kinsella. First published in The Guardian UK

Sotheby's New York. (Photo by Astrid Stawiarz/Getty Images)

Artists hoping to get paid when their work sells for millions of dollars at auction may be out of luck—at least in the US.

On Friday, the Ninth Circuit of the US Appeals Court essentially struck down a California state law that required fine artists to be paid royalties when their work is resold. The three-judge panel said that the law, called the 1977 California Resale Royalties Act (CRRA), is pre-empted by the federal Copyright Act.

The decision brings to an end a seven-year legal battle over resale royalties, which offer visual artists a piece of the profits when their works are resold by galleries or at auction. In a now-apocryphal tale, the debate over royalties is said to have begun when the artist Robert Rauschenberg punched collector Robert Scull after he made a hefty profit selling one of his works at auction. Rauschenberg would go on to advocate for California to adopt the Resale Royalties Act, the only law of its kind in the US.

Under the CRRA, artists were entitled to five percent of the resale price of their artwork—under certain circumstances. The law applied only to works sold in California or sold by a California resident. Some argued that the law unfairly constrained California's art market.

The latest ruling all but nullifies the law by limiting its scope to a one-year window. Now, only works resold from January 1, 1977, to January 1, 1978, when the Copyright Act became effective, are eligible for the royalty payment. The court ruled that royalty claims made after January 1, 1978 "were expressly pre-empted " by the Copyright Act—which does not recognize an artist's right to resale royalties.

The decision dismisses a class-action lawsuit first brought by artists Chuck Close, Laddie John Dill, and the Sam Francis Foundation in 2011. The group filed the lawsuit to collect royalty payments from Sotheby's, Christie's, and e-commerce behemoth eBay. (None of the defendants immediately responded to artnet News's request for comment as of press time.)

"I'm not surprised, but I'm disappointed," Dill told the San Francisco Chronicle.

"Our decision today means that the CRRA had a short effective life," wrote Judge Jay S. Bybee. "California's statute presumably coexisted for exactly one year alongside the 1909 Act. Once the 1976 Act took effect, however, the balance of state versus federal copyright protection shifted."

The 30-page decision includes information about the history of art resale rights—both in the US and abroad—as well as details about previous and mostly unsuccessful attempts at application or enforcement.

As the ruling points out, the US is something of an exception when it comes to recognizing artists' royalty rights. "Many nations recognize the droit de suite, under which artists receive a royalty each time the original, tangible embodiment of their work is resold," the judges note. "The practice was first recognized in France in 1920 and then adopted in other civil law jurisdictions."

Artist Chuck Close. (Photo by Michael Loccisano/Getty Images).

eBay Headquarters. Photo Sarah Gilbert

Since 1948, the international Berne Convention has also recognized that artists possess an "inalienable right to an interest in any sale of the work subsequent to the first transfer by the author." Thus far, however, the US has not recognized that right. Though the US became a signatory to the Berne Convention in 1989, "to date, it has not adopted the droit de suite. As early as the 1970s, Congress considered adopting the droit de suite as part of US copyright law, but these efforts have never proved successful." As a result, the CRRA is the first—and, thus far, only—American recognition of droit de suite.

The state law has not fared well in federal court in recent years. This is the second time the case has appeared before (and been struck down by) the Ninth Circuit. In 2015, the panel found that a clause of the CRRA violated the Commerce Clause that grants the federal government power to regulate interstate commerce. The original decision striking down the law came down in a lower court in 2012.

WHY MUSEUMS BAN TAKING OF PHOTOS

Art historian says museums ban taking of photos so they can sell own images

By Nina V. Guno Inquirer.Net/Asia News Network

Some museums still maintain rules not to take pictures, and one art historian has come out to say that the reason behind this is to make a profit. (Shutterstock/Jaroslav Morascik)

Some museums still maintain rules not to take pictures, and one art historian has come out to say that the reason behind this is to make a profit.

Photos in museums have become a regular sight in social media feeds, with many eager to share their own favorite pieces of art—or at times, their own artful portrait.

Dr. Bendor Grosvenor, a British art historian and art dealer, spoke up on this practice after he was stopped from taking a picture while at the National Galleries of Scotland.

I'd love to be able to show you how excellent the new "@NatGalleriesSco" Rembrandt exhibition is. But at the merest hint of my iPhone, an assistant rushed over to say no photos allowed, and demand that I delete the photo I'd taken (of his hand).

"I'd love to be able to show you how excellent the new @NatGalleriesSco [National Galleries of Scotland] Rembrandt exhibition is. But at the merest hint of my iPhone, an assistant rushed over to say no photos allowed, and demand that I delete the photo I'd taken (of his hand)," he tweeted yesterday, July 17.

He pointed out that the painting was lent by the Rijksmuseum in Amsterdam, which allows visitors to take pictures of artwork. "Some of you thinking the ban on photography in exhibitions like this is due to museums wanting us to look at art in a certain way. It's not. It's all about protecting their ability to sell their own images," he explained.

Dr Bendor Grosvenor @arthistorynews - I'd love to be able to show you how excellent the new @NatGalleriesSco Rembrandt exhibition is. But at the merest hint of my iPhone, an assistant rushed over to say no photos allowed, and demand that I delete the photo I'd taken (of his hand).

He told the Telegraph in an interview that by preventing visitors from taking pictures is also a "loss" for museum's promotions.

"Of course, if you think about it, every person in that exhibition these days is a little advertising agent for that exhibition. I just wanted to tweet a little photograph from inside the exhibition and show how excellent the exhibition was, so people would go. If they don't want me to do that then that's their loss," he said.

For English historian Dr. Simon Schama, there are some rules that have to be set with picture-taking."There are some obnoxious things that I don't think should be there like selfie sticks or taking selfies in front of paintings."

"But for people to take photos of details of the works of art, I honestly can't see what the problem is at all."

Like Grosvenor, he believes the photo ban is to protect a museum's income and says there is no copyright issue in the case of a Rembrandt painting, as it only applies to artists who are still alive.

Read also: Common art exhibition rules and why you should obey them

The National Galleries of Scotland explained in a statement that in general, photos are permitted for "personal and non-commercial use," except for exhibitions that have works that do not belong to the museum.

"This is primarily because many lenders (private and public) understandably require us to restrict or ban photography of the works that they have entrusted to our care," it said.

Tags : Museum,Art-And-Culture,Lifestyle

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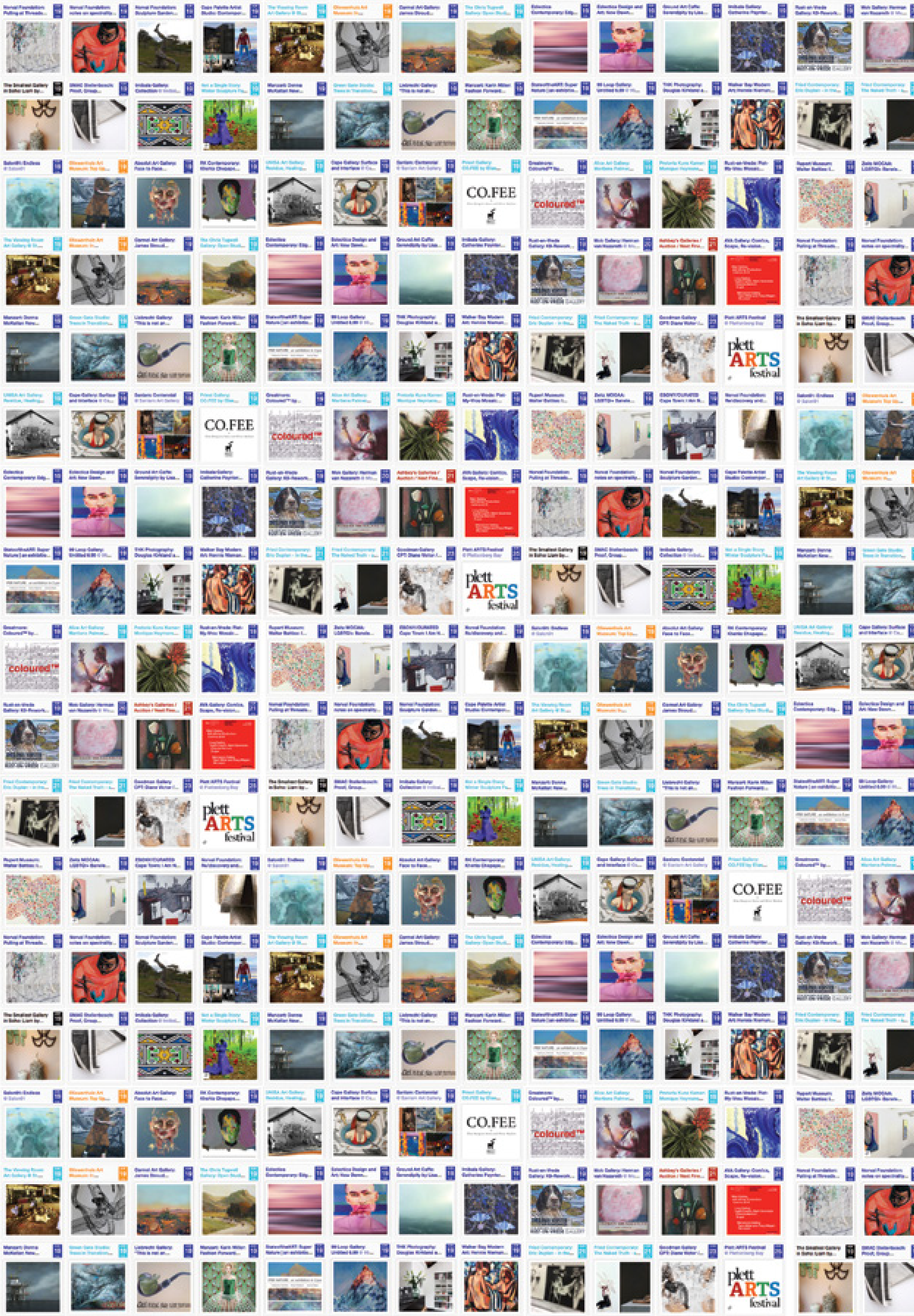
William Kentridge: *Dutch Iris*, 1992

Etching and aquatint with three copper plates. Image size: 108 x 59 cm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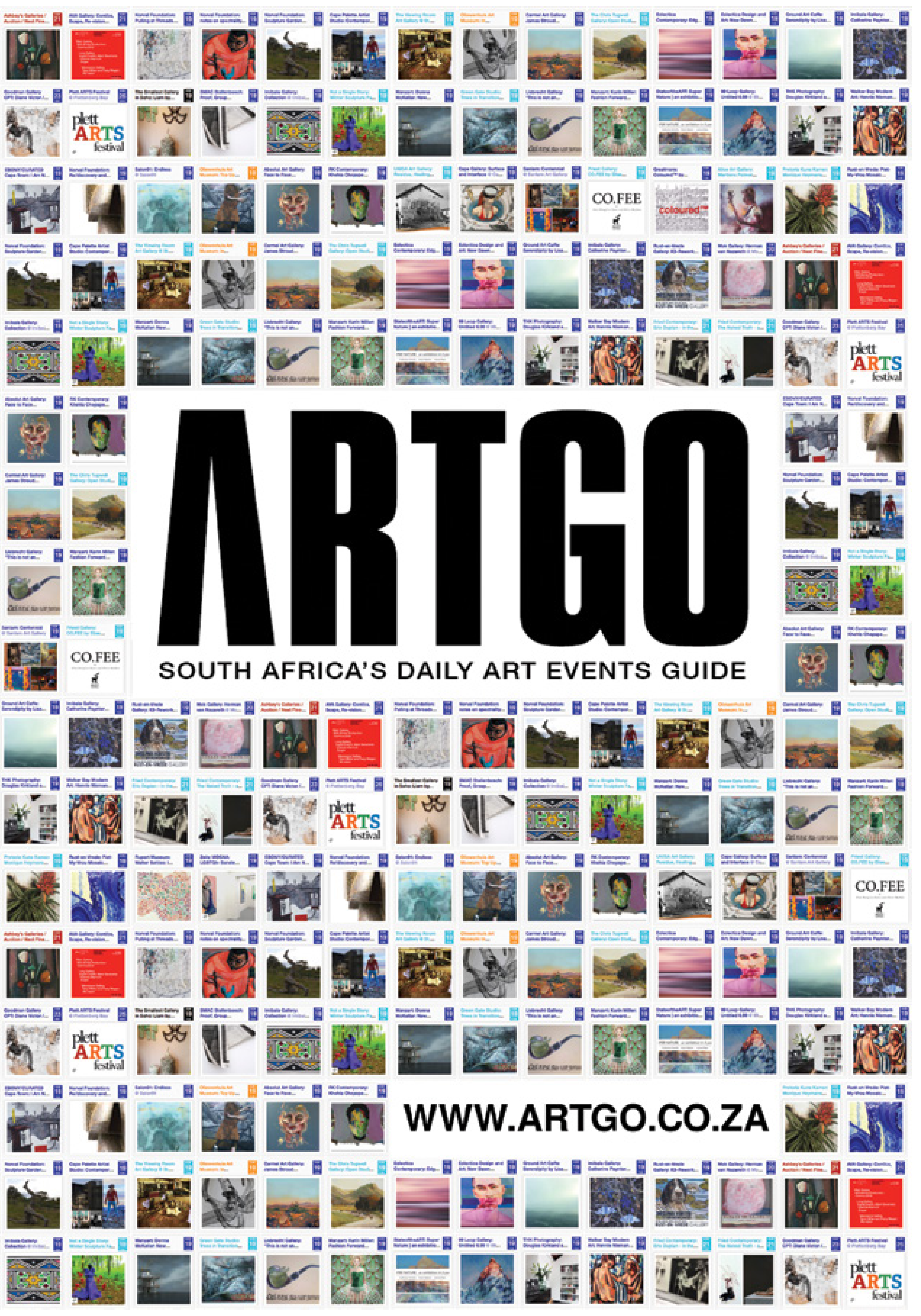
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